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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLVII. No. 1SAN FRANCISCO, FRIDAY, OCTOBER 10, 1924PRICE 10 CENTS

GRAND OPERA SEASON FINANCIAL SUCCESS EDITOR'S PLEA FOR INDEPENDENT JOURNAL

Gaetano Merola Announces That Net Profits of This Year's Grand Opera Season Amount to Between \$30,000 and \$40,000—Arrangement of Box Seats Improved Over Last Season—Other Seats Leave Much to Be Desired—Public Complains About Treatment at Box Office

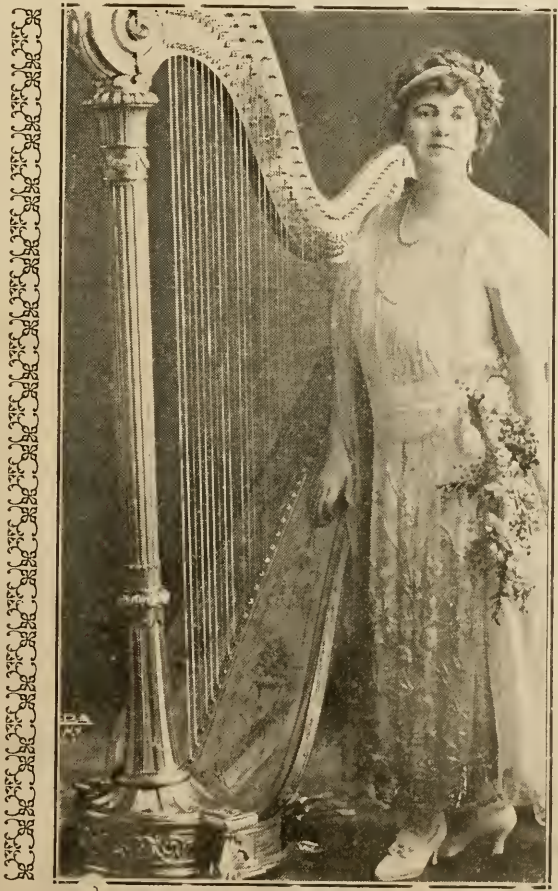
BY ALFRED METZGER

The second grand opera season given under the auspices of the San Francisco Opera Association and the general direction of Gaetano Merola has gone into history. According to official information 47,000 people attended the ten performances and the net profits of the association amounted to between \$30,000 and \$40,000. The seating capacity of the auditorium, as arranged on this occasion accommodated about 6,200 people. According to the figures above stated there was an average attendance of about 4,500 people. The prices were from one dollar to five dollars, and six dollars for boxes, or an average of \$2.50 per person, or between \$11,000 and \$12,000, per performance. The cost of the season, therefore, after deducting the net profits, was between \$80,000 and \$90,000. To our way of thinking this is entirely too big an expense for grand opera. As long as only ten performances are given, and as long as the auditorium seats 6,200 people, the cost to the public is not extravagant. But if it is taken into consideration that a new opera house will seat at the utmost 3,500 people and the season will have to extend over three or four months, our readers will see that San Francisco will find a genuine operatic season a very extravagant form of entertainment.

If it is necessary to charge \$5 for the highest price in an auditorium that seats 6,200 it will be necessary to charge from \$8 to \$10 for the highest price in an auditorium that seats half that many people. If it is the intention of the San Francisco Opera Association to make grand opera only accessible to the wealthy people then the arrangement is perfectly reasonable, but if grand opera is intended to be made accessible to students and the general public then the cost of such opera is entirely out of proportion to the ability of the masses of the people to pay for it. Now is the time for the members of the San Francisco Opera Association to decide as to whether the opera house to be built, and the performances to be given in it, should be an opportunity for the general public to enjoy grand opera by distinguished artists, or whether it should become an artistic enjoyment only to be presented to those fortunate enough to possess sufficient wealth to attend it. The writer, under the present conditions, could not afford to attend such an opera season, and he is one of those who would enjoy it more than many a wealthy business man we know. Here is a problem well worth thinking over. It is the writer's firm conviction that many a proficient singer with an excellent voice and gratifying histrionic ability can be obtained for considerable less remuneration than artists with well advertised names whose services are paid through their reputation rather than their merit.

The remaining performances consisted of a production of L'Amico Fritz by Mascagni and of Puccini's Gianni Schicchi on Thursday evening, a Testimonial Performance to Gaetano Merola on Friday evening, participated in by practically all of the artists, and consisting of various acts of operas given during the engagement, and a performance of Traviata which took place on Saturday evening. We have nothing to add to the coming issue made in last week's issue of this paper. The artists received the usual ovations and Mr. Merola in his closing address on Saturday testified to

the financial and artistic success of the season. We still maintain that Mr. Merola is entitled to full credit for the success of the opera season. He was the



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Profile Season of 1924-1925

one to bring together the various elements financially able to back and support such an enterprise. In other words he made it possible for San Francisco to co-operate toward the end of supporting an operatic organization. No one has a right to envy Mr. Merola his success. If anyone feels that he or she should have had this opportunity, it was within their

(Continued on Page 7, Column 1)

After Twenty-three Years of Experience in Musical Journalism We Find It Impossible to Publish an Ideal Music Journal When It Is Necessary to Depend Upon Advertising—We Therefore Ask the Musical Public to Assist Us to Become Independent of Advertisements

BY ALFRED METZGER

There are occasions when the musical profession and the musical public are in need of a publication that is sufficiently fearless and independent to champion

under the direction of Alfred Hertz we have contributed toward the increase in musical interest and therefore in the growth of the teachers' activities. The will come when the teachers' will have to confront unfair competition from the outside when imported pedagogues will endeavor to curtail the earning capacity of efficient resident teachers by unfair means.

Other situations may arise occasionally like the relation between symphonic and operatic organizations toward the general public, when the latter will need a champion for its cause. If the musical profession, the students and the musical public wants to see certain conditions improved and certain of its pet organizations retained it needs a medium that expresses its wishes. The Pacific Coast Musical Review has done a great deal of this sort of thing during the past years, but it can do a great deal more in future if it were put upon a basis where it did not need to depend so much upon advertising support. It is true that advertisements are necessary for the publication of a music journal, but such journal should not have to depend entirely upon such support.

There is only one way to prevent a musical journal from having to consider its advertising support in the emulation of worthy musical movements. That is to establish such a large circulation that the profits from that are sufficient to pay its expenses. That means that several thousand subscribers must be added to the subscription list of this paper. If that can be done we promise on our part to give the musical public a journal representative of the highest musical principles and containing every possible angle of information associated with the musical life of the central Pacific Coast territory. We shall concentrate our energy upon this part of the Coast only and leave the exploitation of musical progress in other sections to others for the present.

Hitherto, in order to retain a sufficient advertising support, to maintain this publication, we had to devote altogether too much space to complimentary articles such as quotations of press notices, advance notices of impending events, publications of portraits, extensive reports of unimportant events and other material of no big interest compared to the predominating events of the day. In future we would like to devote more space to editorial opinion, European and Eastern news, occasional treatises by distinguished musicians, and especially articles for the protection of the teacher, the recognition of the resident artist of experience and important musical movements such as symphony concerts during the summer, an opera house and the relation of the public toward musical enterprises of importance.

As long as we have to depend solely upon advertisements to pay expenses our activities are handicapped, but if we can make the subscription list pay for such expenses, with the addition of advertisements, that do not demand too much free space, we can publish a musical Journal of which the central Pacific Coast territory will be proud. No one knows the shortcomings of the present paper better than we do. A city that has 60,000 people attending symphony concerts, 50,000 attending opera and 5,000 attending chamber music recitals should be able to support a paper of at least

(Continued on Page 7, Column 1)

The years bear witness

The story that is told by the Steinway

In a position of honor, standing among the famous portrait paintings of great musicians in Steinway Hall, in lower New York, you will find it today. It is the piano that Henry Steinway, seventy years ago, built as a labor of love. He built it as a present to his bride.

Now I, who am also a Steinway piano, stand among the other Steinway pianos at Sherman, Clay & Co., here on the western coast. The years that lie between me and that original Steinway piano have seen many changes. But two changes they have not seen. They have not seen Steinway pianos made in any other spirit than a spirit of love; and they have not seen them under any other supervision than Steinway supervision.

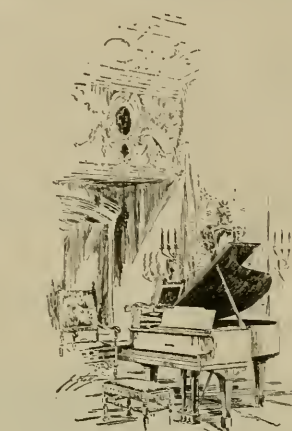
When I left the Steinway factory on Long Island and began my long journey to the Coast I had been six years in the seasoning and making. The control and management of the business was in the hands of the third and fourth generations of the household of Steinway. Eight members of the Steiway family had directed my evolution from the raw wood, steel and glue into the completed piano. Nearly all the skilled workmen in those great shops had been in those shops for many years. I was wood and steel and glue until they shaped me. Now, I am as much of the spirit of Steinway as the first piano Henry Steinway built.

What does this mean in my own career as a Steinway piano?

It means that I have been built with an individual interest, a conscientiousness, a deep determination that I should be worthy of my name.

It means that the mountain spruce of my sounding-board, for example, is the finest procurable. After careful inspection and purchase it was dried for six months at the sawmill, then dried for another year in the Steinway yards, then seasoned for two or three years in special sheds, then kiln-dried and re-dried in strip and board—in all, a seasoning and drying process of five full years.

It means that, following the seasoning of this and



my other wood, nine months were spent shaping and fashioning me in the factory. In that one general factory every part of me was made, including plate, rim, hammers, brass castings, action, and all special hardware. Nothing was let out on contract. Nothing was left to outside influence.

It means that I am, in fact, a Steinway piano—that my charm will endure for years to come, that my resonance will last, that my full, rich, singing and responsive action will delight those who

possess me as long as materials shall cling together. So after six years of such patient fashioning, I left the Long Island factory and came West. I was unloaded from my long cruise and carefully gone over in the Sherman, Clay & Co. shops. And now I stand on the floor at Sherman, Clay & Co. among other pianos, waiting for the purchaser who shall come to claim me.

Sometimes I talk over the old days in our original home with the other Steinway pianos here at Sherman, Clay & Co. We miss the cheery companionship of the old square grand, with its rosewood case—the piano that Henry Steinway built. It used to preside over us like a proud little old great-grandmother. But usually we discuss the future. We discuss the homes that each of us, in the days to come, will be carried away to like brides.

Some of us are eager to preside over great mansions, with servants to dust us off, and drawing rooms to inhabit. Some of us are ambitious to have careers on the concert stage. But I have a different ambition.

I want to be the piano near the fireside, where a modest family gathers about me and plays familiar melodies. I want to be the companion, from the very first, to little children as they learn to touch my keys. I want to be the discreet and the only third person present between lovers. I want to spend my days in a little happy home. Surely, if some family knew how eager I am to make their love for me worthwhile, they would come and claim me without delay. Doesn't some couple with a modest home and purse want to come in and discover how it can claim its Steinway piano?

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ALFRED METZGER Editor

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Oakland-Berkeley-Alameda Office 1117 Para St., Alameda
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 Elita Higgins in Charge

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 Mrs. Abbie Gerrish-Jones in Charge

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TWENTY-FOURTH YEAR

IMPORTANT ANNOUNCEMENT

When the San Francisco Post Office decided,
 with the hearty approval of the citizens of San
 Francisco, to declare Saturday a half holiday, the
 Pacific Coast Musical Review, in order to have the
 paper distributed on the day of publication,
 changed such date from Saturday to Monday.
 Since that time we have found that our principal
 advertisers, who announce concerts, find
 this date of publication inconvenient. And upon
 inquiry we discovered that they preferred to have
 the paper distributed on Friday instead of Mon-
 day. To comply with the wishes of our advertisers
 and to facilitate our service in order to meet with
 the requirements of artists and managers, we will
 now change our date of publication to Friday in-
 stead of Monday. This being the first number of
 the 47th volume and the beginning of the 24th
 year of the paper's executive publication, we be-
 lieve the time specially appropriate for a change.
 Every effort will be made by us to see that our
 subscribers will receive their paper promptly on
 Fridays, while the music houses will have them on
 sale Thursday afternoons.

S. F. MUSICAL CLUB ENJOYS FOUNDERS DAY

Four Hundred Members and Guests Assemble at Bal-
 room of Fairmont Hotel and Enjoy a Most Delight-
 ful Program of Old French Compositions

By **ALFRED METZGER**

The San Francisco Musical Club celebrated its Thirty-
 fourth Anniversary with a Founders Day Tea at the
 Fairmont Hotel Ballroom on Thursday afternoon, Octo-
 ber 2, in the presence of four hundred members and
 guests. Mrs. Horatio F. Stoll, President of the Club, did
 the honors as Toastmaster and thanks to her grace and
 tact succeeded in presiding over one of the most dis-
 tinct, individual and characteristic events ever given by
 this ingenious organization. Mrs. Faull, chairman of the
 program committee, certainly deserves credit for the
 picturesque and musically refined atmosphere associ-
 ated with the performance, and the hearty applause
 which the members so readily and spontaneously be-
 bestowed upon the various numbers was indeed richly
 merited.

The scene consisted of an entertainment at the court
 of Louis XVI of France, at the Palace in Versailles.
 This gave opportunity for picturesque costuming and
 dancing in the form of minnets. There was an orchestra
 consisting of the following able musicians from the
 San Francisco Symphony Orchestra: Kajetan Attl,
 harp; Walter Ferner, 'cello; Walter Oesterreicher, flute;
 H. Randall, clarinet, and Mr. Addimando, oboe. That
 such excellent and representative musicians were
 able to do justice to the splendid music and phrase with
 taste and discretion goes without question. That tempi
 were difficult to blend with soloists without a conductor
 is also a matter of course.

The vocal artists, all of whom possessed excellent
 voices, sang with judgment and taste and departed
 themselves with ease and naturalness, were: Harold
 Dana, baritone; Pearl Hossack Whitcomb, contralto;
 Fernando Ybarra, tenor; Hazel Gilbert MacKay, so-
 prano; Miriam Elder Sellander, soprano. Those partic-
 ipating as member of the court were: Marion de
 Guerre Steward, Elsa C. Woolams, Edna Horan, Lenore
 Woolams, Mable Coghlan, Esther Malcom, Maud Mc-
 Caul, Anna Short, Roberta Stone and Patricia Morbio.
 The Ballet consisted of: Jeanne Peterson, solo dancer;
 Kathryn Beals, Carol Beals, Phyllis Cohan and Ruth
 Gibney. The dances were most artistically interpreted,
 Miss Petersen being specially effective as to grace and

lightness. The combination of instruments used in the
 orchestra shows what character of music was played,
 and it is only fair to say that everything went smoothly
 and the performance was delightful to follow. It lasted
 less than an hour and a big amount of artistry was
 crowded into this space of time.

Among the guests of honor were Mr. and Mrs. Alfred
 Hertz, Mr. and Mrs. Giuseppe de Luca, Mrs. Lillian
 Birmingham, president of the California Federation of
 Music Clubs; presidents of other clubs of San Francisco
 and the various critics of the newspapers. The San
 Francisco Musical Club has reason to congratulate
 itself upon another event of decided merit.

NYIREGYHAZI A PRODIGIOUS TECHNICIAN

Brilliance of Style and Virility of Expression Form This
 Noted Hungarian Virtuoso's Principal Artistic
 Traits at Private Hearing

By **ALFRED METZGER**

In the presence of a few invited guests, the majority
 of whom were critics, Nyiregyhazi, the distinguished
 Hungarian piano virtuoso, gave a program of artistic
 magnitude. His claim to virtuosity may easily be ac-
 cepted when it is known that the first two numbers on
 his program consisted of Chromatic Fantasia and Fugue
 by Bach and Liszt's Sonata in B Minor in one move-
 ment. The former immediately introduced the artist's
 prodigious technical facility and skill, while the latter
 added those vital emotional faculties without which no
 artist can lay claim to distinction. The Liszt Sonata,
 owing to its immense difficulty, and partly to its length,
 is rarely played in public. Mr. Nyiregyhazi interpreted
 both works with a mastery grasp of their intellectual
 depths which left no doubt as to his right to be placed
 among the leading pianists of the day.

While these first two numbers were no doubt in-
 tended to reveal the artist's academic force, the second
 group was principally selected to show his romantic and
 poetic instinct. The compositions were: Duo d'Amour
 (Granados), Intermezzo in E Flat Minor (Brahms), Pol-
 onaise in A Flat Major (Chopin). Although the phras-
 ing here showed many traces of fine shading, the virility
 of the pianist's style was ever in evidence. He is a
 forceful, convincing and red-blooded pianist who pos-
 sesses the rare faculty to arouse his audiences to the
 highest pitch of enthusiasm. We could well imagine how
 a crowded concert hall would have risen to the occa-
 sion.

The concluding numbers consisted of Nocturne
 (Grieg) and Ballade in D Flat (Liszt). While we were
 compelled to admire Nyiregyhazi's exceptional versa-
 tility—his never-failing adaptability to contrasting
 forms of composition, we found him ever pre-eminent in
 his Liszt interpretations. He certainly impressed us as
 a most convincing exponent of the Liszt style and
 one who gives that master's compositions a most effec-
 tive and memorable expression. The piano students and
 teachers who have an opportunity to hear this master
 of the pianoforte should take advantage of the same,
 for it is not likely that he will give a public concert at
 this time. It would be a musical joy, if it were not too
 late, to have this artist as soloist of the first symphony
 concert on October 31. The private hearing took place at
 Knabe Hall of the Kohler & Chase Building, and
 those composing the audience were the guests of George
 Q. Chase, president of Kohler & Chase.

PAUL STEINDORFF TO COACH REPERTOIRE

Paul Steindorff, the distinguished conductor, pianist
 and pedagogue, has reopened his Oakland studio for the
 season and announces as a special feature that he will
 accept pupils for repertoire study. Mr. Steindorff has
 had vast experience in conducting both grand and light
 opera in the principal centers of the United States. He
 has been associated as conductor and pianist with some
 of the world's greatest artists. As orchestral leader as
 well as director of choral societies he has gained the
 experience necessary to attain profound knowledge of
 the classics, and his operatic experience of many years
 accumulated in his mind a treasure trove of valuable
 information.

Mr. Steindorff's long affiliation with the Tivoli Opera
 House at the height of his triumphs form memories of
 splendid performances by distinguished artists and his
 contribution to the musical culture of San Francisco,
 which makes now possible such enterprises as the San
 Francisco Symphony Orchestra and the San Francisco
 Opera Association, were indeed most effective at the
 time. Mr. Steindorff's removing his place of residence
 across the Bay should not have been instrumental to
 disassociate him from the musical activities of San
 Francisco. We feel that his services have been and
 still are valuable. His experiences are certainly worth
 taking advantage of in the course of study and are far
 more solid and valuable than some of the new-fangled
 notions invented to coax the nimble dollars from gulli-
 ble students.

Mrs. Marion Hovey Brower, who spent last winter in
 New York, has been coaching there with Lazar Samoi-
 loff who was enthusiastic about her voice and capacity
 for work. Mrs. Brower sang last season solos from Der
 Freischutz for Walter Damrosch at his lecture on that
 opera and received much favorable criticism from the
 reviewers, specially from W. J. Henderson. Mr. Samoi-
 loff predicts a brilliant future should she decide to make
 New York her home, and has offered her most flattering
 inducements to remain in the metropolis. Mrs. Brower
 returned to California to continue her coaching with
 Mr. Samoiloff during the summer and will probably
 return to New York in the fall. Mrs. Brower was for
 several years a pupil of Olive Reed Cushman, who is
 justly proud of the former's New York success.



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Gossip Among Musical People

Don Jose Mojica, the Spanish Lyric tenor of the Chicago Opera Company, whose success with the San Francisco Opera Company is well known, has chosen a program for his Oakland concert which opens with an Italian aria and French songs, but which will feature old Spanish folk songs and love songs. These latter groups will be sung in the rich red velvet costume of a Spanish Cavalier, many of the silver trimmings having been worn by one of his ancestors who was one of the signers of the Declaration of Mexican Independence from Spain. This opening concert of Alice Seckels Matinee Musicales on French songs, which will feature at 2:30 in the Oakland Hotel Ballroom, promises much in the way of novelty.

Vivienne Consula Sengler, gifted Berkeley composer-pianist has re-opened her Piano School for the ensuing season and is appearing frequently as both soloist and accompanist with great success before many of the leading Eastbay clubs including the Beethoven Piano Club, Twentieth Century Club, Monday Study Club, Northbrae Women's Club, Hotel Claremont, Garfield Parent-Teachers' Association, Codornices Club, Berkeley Piano Club, Business and Professional Women's Club, and at many private and public musicals and radio programs. As a pianist Miss Sengler is of the modern impressionist school and her playing reveals a temperament of great versatility and refinement of expression.

Radiana Pazmor, Mary Pasmore and Grace Becker scored a triumph before the Teachers' Institute of Northern California at Ukiah on September 22nd and 23rd. They appeared in three short programs before three sessions of the Institute, giving solo and ensemble numbers and were received with much favor by the teachers and townspeople. After their final program they were obliged to bow many times before the speaker for the day was able to commence his address and the program, which was planned for half an hour, was forcibly extended for over an hour, because of the insistent demand of the audience for encores. Miss Pasmore created a veritable sensation with the aris Adieu Forests by Tschakowsky, which was given with violin and cello obligato. She also excited universal admiration by accompanying not only herself, but the other soloists, a feat possible to very few singers. The three artists were immediately re-engaged for next season.

Suzanne Pasmore, pianist, left on September 18th to accept the position of associate professor of piano at Kansas State Agricultural College, Manhattan, Kansas. This college has a music school with a faculty of eighteen and the town boasts of a symphony orchestra and large choral society. It was through the concerts of the Trio in Kansas that the College became known to M. Pasmore and when a vacancy in the faculty, which was given with violin and cello obligato, was made, Pasmore finally accepted. She will remain in Kansas until next May, when she will return to California.

Mary Pasmore, violinist, and Dorothy Pasmore, cellist, have both been engaged by Conductor Hertz to play in the San Francisco Symphony Orchestra this season. With Mrs. Helen Atkinson they are the only women to become members of the Symphony, with the exception of Barbara Merckley, harpist, who has played with the orchestra for several seasons. Women have long been orchestra players in such European organizations as the Henry Wood Orchestra in London and the Lamoureux and Colonne Orchestras in Paris, but have so far been barred in America, for no apparent reason. Mr. Hertz is surely to be congratulated on his broad-minded attitude in securing the best artists available, regardless of sex.

The Half Hour of Music at the Greek Theatre on Sunday August 31st at four o'clock was given by the well known Violin Ensemble under the direction of Orley See. Mr. See, who is a member of the San Francisco Symphony Orchestra, has presented this splendid ensemble at the Greek Theatre for four years. Under the direction of this noted Chamber Music player the music offered by the Violin Ensemble has always been of the finest. The program for the concert was as follows: Suite op. 58 (Emil Sechtling), Violin Ensemble; Golden Sonata (Henry Purcell), Mr. Pease, Miss Gilcrest, Miss Dingwell, Serenade (Aug. Chaplin), Mr. Schreiber, Miss Patrick, Mr. Pease, Miss Gilcrest, Gavotte (Bach-Kreier), Prize Song (Wagner-Wilhelm), Miss Patrick, Miss Bevirt, Two Portraits (Hugh Altavater), Miss Patrick, Mr. Pease, Miss Gilcrest, Mr. Schreiber. The violin ensemble is composed of the following numbers: Miss Rova Patrick, Miss Geraldine Gilcrest, Miss Adella Whelan, Miss Mary Cook; Rowan Pease, Oscar Schreiber, Herman Stultz, Raymond Smith, Miss Margaret Dingwell, Miss Louise Bevirt at the piano.

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NOVELTIES ON SYMPHONY PROGRAM

Local music lovers will not feel any lack of novelties on the programs of the San Francisco Symphony Orchestra during the coming season, judging by the list of new additions to the Orchestra's library which conductor Alfred Hertz has just prepared. Hertz has not only made a careful selection from the modern composers, but also has secured a number of works by the older masters which have previously been very difficult to obtain, and which will therefore be somewhat in the nature of novelties also.

It is interesting to note that a number of American composers' works are included, among which are the First Symphony of Frederick Jacobi, Rubin Goldmark's Negro Symphony, Desmond Taylor's suite Through the Looking Glass, From the Northland, by Leo Sowerby, the Three Jewish Poems of Ernest Bloch, a symphony by Howard Hanson, an Oriental Suite by Henry Elchheim, a ballet suite of Joseph Clokey and a new suite by Nino Marcelli. The three last named composers are residents of California, while Frederick Jacobi was a member of San Francisco's music colony for a number of years and Howard Hanson was head of the music department at the College of the Pacific in San Jose prior to his winning the Prix de Rome.

Other new works listed for the coming season are Respighi's Antique Dances for the Lute and Ballata Delle Gnomidi, the St. Paul's Suite of Gustav Holst, the Intermezzi Goldoni of Bossi, Goosen's Tam O'Shanter, a Symphony of Delius, Vivaldi's A minor Concerto arranged for string orchestra by Saverio Riccio's Enphorion, The Wasp of Vaughn Williams, a suite of Cassella, Scriabine's Poeme de l'Extase, Hans Fitton's overture to Das Christ Elfein, an Adagio for Strings by Leken, and Schenck's In a Withered Garden.

Compositions by the better known writers will be Tschakowsky's fantasia Francesca da Rimini, the D major Symphony of Debussy, Debussy's Danseuses de Delphes, a Poeme of Chausson, Richard Strauss' gigantic tone poem Ein Heldenleben, Dvorak's F major Symphony, the Bach-Steinberg Chaconne, Dohnanyi's Symphony No. 9, Cesar Franck's Redemption and the F major Brandenburg Concerto of Bach.

These, together with a number of the standard favorites which have not been heard during the last few seasons, will make up a repertoire which symphony patrons will undoubtedly warmly welcome. Among the standard works to be expected are Beethoven's Sixth and Seventh Symphonies, the Berlioz Fantastic Symphony, Debussy's Nocturnes and Iberia, Enesco's Roumanian Rhapsody, the Chasseur Maudit of Cesar Franck, Goldmark's Rustic Wedding, Haydn's Surprise Symphony, the Scheherazade of Rimsky-Korsakov, Richard Strauss' Till Eulenspiegel, Tschakowsky's Manfred and Fifth Symphonies, and Wagner's Faust Overture.

GRAVEURE'S GREAT PROGRAM

Louis Graveure, the noted baritone who will be the first of the world's great artists to have a recital appearance in San Francisco this season, will start the musical activities of the year at the Curran Theatre next Sunday afternoon. He will appear in a long list of songs and lieder, many of which will be heard here for the first time. Graveure, who appears under Selby C. Oppenheimer's management, has arranged a special program for his coming appearance at the Curran. Four groups—one in German, one composed of American folk lore, one in French, and one consisting of a carefully selected bouquet of English ballads, are on the program list. But these will form but a small part of the Graveure offering, for it is noted that his special brilliancy is exhibited in the attractive encore numbers which he always so liberally presents.

Johannes Brahms is responsible for the compositions scheduled in the German classical list which Graveure has elected to sing—Auf dem Kirchhofe, Salamander, An Eine Aeolsharfe, and Botschaft. The California Serenade of Gertrude Ross; Marianne's Loves, Dreamland Opens Here and Forward, March, Grenadiers (folk music of Louisiana), and Humphrey Mitchell's Stay in the Field, O Warrior—a Negro Spiritual, are the interesting works in group two.

France will be represented by Duparc's L'invitation au Voyage, Franck's Ninon, Debussy's De Soir, and Larmes, by Faure, in addition to which Graveure will render Goetz's Melisande in the Wood, Bryson Tre-harne's Come Be My Valentine, Howard Hammond's The Two Corbiers, and This Is the Island Gardens, by Coleridge-Taylor. Arpad Sandor will be at the piano.

ALICE SECKELS MATINEE MUSICALES

At the Fairmont Hotel this winter the Alice Seckels Matinee Musicales will be continued for their fifth consecutive season. The Fairmont management is creating a new ballroom and concert hall for these events, which promises to be one of the most fascinating little auditoriums in the nation. Remarkably harmonious effects have been created by Hope Hamilton, the noted artist, and it is claimed the new room will be the most ideal setting for musical events possible to contemplate.

Mme. Ina Bourskaya, the noted Russian mezzo-soprano, who was associated with the leading opera companies of her native land for a number of years before the outbreak of the world war, will be the first Seckels attraction on October 20th. Bourskaya came to this country in 1921 as prima donna of the Russian Grand Opera Company and immediately created a sensation. Her personal success was outstanding, not alone in the Russian repertoire but as well in Italian and French operas. The Metropolitan and Chicago Opera Companies immediately engaged this sterling artist for leading roles, a signal honor for a newcomer upon her first American visit.

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CLAIRE DUX CONCERT

On Sunday afternoon, October 19th, at the Curran Theatre, Selby C. Oppenheimer will present the popular soprano Claire Dux. Coming to San Francisco a stranger last season Mme. Dux's success was so emphatic that she was brought back to California for a second tour in the same year, specially engaged as soloist at the Spring Music Festival, and was sought by music clubs throughout the state for recital programs. Dux, with Seidler Winkler at the piano, will give an unusually brilliant program including Mozart, Schumann, Richard Strauss, Leoncavallo, Bachelet, Gordigiani, Edward German, Frank LaForge, Deems Taylor, John Alden Carpenter, and others.

LA GAITE FRANCAISE

The Gaité Française will give its reopening performance on Wednesday, October 15th, at 8:15 p. m. sharp, with a modern three-act Comedy entitled Le Docteur Knock, otherwise: Le Triomphe de la Médecine, The Triumph of Medicine. In spite of the extra work furnished by Andre Ferrier in Macon and Gianni Schicchi at the San Francisco Opera Company, he is none the less directing the rehearsal of his comedies in his cozy little Theatre of La Gaité Française. The scenery painted by Miss Maxim Marshall is ready and the acting near perfection while at the same time a series of plays and operas are being prepared. Greatly encouraged by the success of the preceding seasons, A. Ferrier has to announce that he intends to perform three times a week, instead of two, Wednesdays, Fridays and Saturdays, and that the curtain will rise at 8:15 sharp.

A JOINT FLUTE AND PIANO RECITAL

Christine Howells Pfund, the young California flutist, and Jessie Moore, pianist, will give a joint recital, offering an air of novelty, in the Italia Room at the Hotel St. Francis, on Friday evening, October 17th. Miss Moore is a pupil of Rudolph Ganz and of the La Forcbermen Studios, New York, having had her foundation work with Frederick Maurer and Warren D. Allen. She will appear in the dual capacity of soloist and accompanist, with Christine Howells' fund, and for Eula Grandberry, soprano, who is the assisting artist.

Much interest is felt in the appearance of Miss Grandberry, who has made an enviable reputation for herself in California, and who won one of the scholarships recently awarded by Lazar Samloff. The program will be varied and comprise solo with flute obligato, piano solo and flute solo. Howard Hanson's Rhythmic Etude, still in manuscript, will be played by Miss Moore in addition to a Moszkowski Scherzo, Debussy Ballade and the Chopin F. Minor Ballade.

Miss Pfund will play the Widor Suite for flute, and the Andante, Mozart; Praeludium, Handel; Largo, Bach; Minuetto in F, Mozart; and Rondeau, La Barre. The concert is under the direction of Alice Seckels.

COLOSSAL SUCCESS

Second Season Summer Vocal Master Classes of Yeatman Griffith, internationally famous vocal pedagogues held in Los Angeles, Cal., and Portland, Oregon, closed September 10th. They have proved the largest and most successful Vocal Master Classes held on the Pacific Coast. Sixty teachers and eighty artists and students were active members of the 1924 Master Classes. Fifty-one cities, twenty states and three countries were represented. All the members of these classes and many new applicants petitioned Yeatman Griffith to return next summer. This he will do including San Francisco, despite many flattering offers from abroad and other large cities in the country. Mr. and Mrs. Yeatman Griffith and daughter Lenore (who have accompanied him on this tour) return to New York October 1st when their New York Studios—which are the meeting place of artists from all over the world—reopen with a schedule filled to the brim.

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THE FUNDAMENTAL TONE

By J. WHITCOMB NASH

Previous articles have endeavored to cover the proposition that the normal use and purpose of the voice is self-expression, and that normal conditions are vital to vocal development. By the same token vocal development is commensurate with the development of normal conditions. The voice will be perfect in proportion to the directness of its revelation and spiritual energy, rather than in proportion to any revelation of physical force or manipulation. The physical condition of the singer is not considered in this series, but successful singing calls for high conditioning of the physique.

Vocal exercises can do more harm than good, and that this is generally so is because of misunderstandings in regard to the nature of conditions responsible for vocal tone. Manipulations of the voice and the vocal mechanism often result from introspection, and any exercise that may bring about this condition must be avoided. Practically all tricks of placement are of this nature.

The previous article dealt with a method of investigating some of the fundamental conditions underlying the phenomenon of voice, and careful and extended investigation along the line suggested will open up a variety of possibilities to the sincere investigator. Experiments will be suggested from time to time whose purpose will be a means of observation of the normal activities.

Any vocalize may be considered good, but it may be productive of perversions, and probably will be if its purpose is not quite understood. Some of the essentials of a vocalize may be stated in a general sense, but the application must be specific, direct, and adapted to the individual. The following conditions will be found essential and students should see to it that they apply the principles. 1. All exercises should be practiced for a specific reason. 2. They should develop in the direction of normalcy. 3. Practice should emphasize some fundamental function rather than some peculiar characteristic of the voice.

To the above many minor conditions might be added, but the desire is to simplify as much as possible. Effective exercise will be seen to be co-ordinating. A sense of freedom accompanies all normal activity, the co-ordinations producing and multiplying power within normal limitations so long as they are not interfered with or manipulated extraneously.

An experimental exercise whose purpose is the observation of normal activity accompanying vocal tone pre-supposes normal vocal tone. Here again we see the need for genuine self-expression; for without it tone is hardly likely to be normal. This involves a direction of the consciousness into the effect, and a consciousness of the convincing character of the tone. It will be seen that the conversational or speech habit is the most direct line of approach. For instance, if we take the phrase "I know what you mean," and say it over, we may give it as many different shades of meaning as it has syllables. First, emphasize the first syllable, then the second. Compare them. The impression, the meaning, is quite different, and will be so each time the emphasis is changed from one syllable to another. Practice this for a while and you will not fail to recognize the value of true self expression. Observe that you have not been concentrating upon the voice, but upon the effect produced by the voice.

Now, if you can retain the true conditions of self expression, you may call into play the appreciative faculty. In this way you may learn of expansions and relaxations which should give you clues to further experiments and advancement. Qualities in the voice, hitherto unnoticed, will soon become apparent. The next step involves a different purpose, but the qualities which have been observed in the experiment should be preserved. To conform to musical values and at the same time preserve the normal conditions of self expression, suppose we use the first degrees of the major scale and the same phrase. This exercise is, to all intents and purposes, as the exercise in the previous article, and may be exchanged for it if so desired. The difference is in its purpose. Let us now make sure that the conditions of self expression are still true, but observe more particularly the quality of the voice and its general increase of agility, flexibility and power in proportion to our ability to convince. Notice, too, that in gaining this power of carrying conviction, the fluency of rhythm and movement has strengthened. Notice also that certain syllables will carry a fitting accent, while others will not. There are many qualities to be observed in this way which can be learned in no other.

Not the least of these qualities is the characteristic timbre of the individual voice. The high front resonance will be quite understood, and the fact will also be appreciated that voice-development is a really a purifying or refining process. Primary, secondary and sympathetic vibration will be understood if self-expression is complete and satisfying during the time of observation of the appreciative faculty. Only in proportion to the completeness of the understanding of the thing to be expressed, and the sincerity of expression will the tonal capacity be realized. This exercise will not be mastered upon the first attempt, and if you arrive at a condition where the realization of the purpose seems to come to a standstill you are probably handicapping yourself by a lack of genuine self-expression. By this time we should begin to see that singing is more psychological than physical; more mental than muscular. More co-ordinate than manipulative. These, then, are fundamentals; and without them the student is headed downwards. Organisms, under undue conditions degenerate, but by well directed exercise can be so developed as to discharge their functions more effectively.

No exercise has virtue in itself; no trick or rule can take the place of thought. An exercise should imply purpose, and pointless singing is bound to result from pointless practice. Psychology does not take the place of training, but every effective teacher applies the laws of psychology, and practical psychology is part of the make-up of every true artist even though he is unconscious of it. Flooting or screaming the top notes, bawling, mouthing and other vulgarities are not likely to be practiced if one realizes the purpose of singing. But if we stop to think, the people who practice, yes, and even teach, or at least tolerate such things in their teachings, fondly imagine they are learning to sing. The fundamental tone can be made a stabilizing influence in all vocal investigation. It is the only tone capable of development to the limit of one's capacity. To sing well it is necessary that the fundamental conditions coincide with the spontaneous activities of expression. This does not mean that all voices are normal. Far from it. But the practical method of rendering them normal is by observation of the speech habit, for if a voice contains normal conditions at all they will be observed in the speech habit. The production of voice is a voluntary, conscious, rational act, and, if normally performed, the mechanism is never manipulated by conscious direction, but by spontaneous co-ordinations of mind, body and spirit which are manifested in the tone. This is the true fundamental tone.

EMILIE LANCEL SINGS IN ROSS

At the concert given by the Woman's Association of San Anselmo at the Ross Grammar School on Friday, September 19th, under the direction of Uda Waldrop, Miss Lancel sang by request several of the numbers that figured in the program of her recent recital at the St. Francis Hotel. The aria of Dalia particularly received long, hearty and insistent applause. Miss Lancel's reading of Saint-Saens' exquisite music has been commented upon both in Paris and in London by the "gentlemen of the press" and San Francisco's foremost critics but lately reiterated their praises. Wrapped in a stunning Roman shawl, she has brought back from Italy our California Carmen gave us an encore her individual and fascinating interpretation of the Habanera.

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Reinald Werrenrath, who is scheduled for a local appearance on the Elwyn Artist Series, is one of the foremost American baritones of today, one of the most interesting personalities among the artists now before the public and one of the most popular singers this country ever possessed. The announcement of his coming will no doubt be welcome news to his numerous local admirers. Other artists whose appearances are called for on this remarkable concert course are: Moritz Rosenthal, pianist; Cecelia Hansen, violinist; Isa Kremer, international balladist; Jascha Heifetz, violinist; Maria Ivogun, coloratura soprano; Roland Hayes, Negro tenor; Albert Spalding, American violinist; Mabel Garrison, gracious and gifted soprano; The London String Quartet, an unsurpassed chamber music ensemble, and Marie Alcock, leading contralto of the Metropolitan Opera Company.

Nine of the eleven attractions will be evening concerts at Scottish Rite Hall. The concerts of Jascha Heifetz and Roland Hayes will be Sunday afternoon concerts at the Casino Theatre. This change from the Scottish Rite for these two concerts is necessitated on account of the enormous drawing powers of these two great artists. Season tickets covering the entire eleven attractions are now on sale at Sherman, Clay & Co. The same reserved seat may be purchased for each concert at a considerable saving over the prices of admission if purchased singly for each concert.

MISS SIMPSON PRESENTS BRILLIANT PIANIST

A concert of great interest was given at the Twentieth Century Club in Berkeley on September 17th by Helen Eugenia Merchant, one of the most gifted young pianists in this region, and a pupil of Elizabeth Simpson. A capacity audience was present to honor the young artist, and showed its approval of her exquisite playing by every means in its power. Miss Merchant was heard in an exciting program which included two brilliant solo groups: Beethoven's great C minor Sonata for piano and violin, in which Antonio de Grassi collaborated, and the splendid Fantasia Hongroise by Liszt for piano with orchestra, which roused the audience to a pitch of enthusiasm that resulted in a genuine ovation.

Miss Simpson was showered with congratulations on the great success of this gifted young pupil, whose pianistic education has been in her hands for several years, and who gives every indication of a brilliant future. This is the first of a series of concerts to be given through the season by Miss Simpson's artist pupils and members of her coaching class. The program was as follows: Sonata in C Minor, for Violin and Piano (Beethoven); Impromptu, Eb Major (Schubert); Etude, E major (Chopin); Valse Brillante (Moskowski); En Automne (Moskowski); Impromptu, F sharp major (Chopin); Concert Etude (MacDowell); Fantasia Hongroise (Liszt); (Orchestral accompaniment on second Miss Simpson).

WARFIELD THEATRE

Following the current attraction of In Hollywood with Potash and Perlmutter the Warfield Theatre will present Buster Keaton, the solemn faced comedian, in his latest production, The Navigator. The Navigator is said to have cost in the neighborhood of \$600,000—the most expensive picture ever made by Keaton, and, according to all critics, the best. For the filming the S. S. Buford, of the Pacific-Alaska Line, was chartered for two months and most of the action taken at sea. In the latter part of the picture, the concluding reels, are many scenes made under water—the first time in the history of the screen that comedy scenes were staged on the bottom of the ocean. There will be other screen attractions. On the stage Fanchon and Marco will present their latest ideas, with Gino Severi handling the Warfield Music Masters.

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BEETHOVEN SONATA CYCLE

The complete cycle of Beethoven's Sonatas for piano and violin, will be played this month in three recitals, by Ada Clement and Edouard Dorn, at the San Francisco Conservatory of Music, 3435 Sacramento Street. At the first recital, on Thursday evening, October 9, they will offer the first three sonatas, Op. 12, published in 1799 and dedicated to Salieri, who taught Beethoven the art of vocal music in accordance with the Italian traditions of that period. These works show a strong Haydn influence, and in them one finds the same limpidity of style, the same method of development and the three part classification—Allegro, Theme and Variation, or Andante, Rondo and Allegro. From this Beethoven developed the passionate intensity of his later works, and formed the real Beethoven Sonata freed from the restrictions of tradition. It is interesting to students of music to hear the sonatas chronologically to trace Beethoven's own development. These early sonatas have great beauty and charm and are easy to understand. The second recital will be on Saturday afternoon, October 11, at 3 o'clock, and the last will take place on Thursday evening, October 16, at 8:30 o'clock.

FARRAR TO APPEAR AS CARMEN

Geraldine Farrar's modernized version of Carmen will be presented, under the direction of Frank W. Healy, at the Casino Theatre, San Francisco, on Sunday afternoon, November 16, 1924. The delightful and sympathetic role of Micaela will be sung by a young American girl, Emma Noe, who has made an enviable reputation for herself during the few short years of her career as a singer.

Gifted with a charming personality, Miss Noe has enjoyed a share of success that rarely falls to the lot of a young artist. She was born in Hopkinsville, Ky., and educated in Chicago. Upon graduating from Miss Baur's conservatory in Cincinnati, she was granted an audition by the late Cleofonte Campanini, then Director of the Chicago Opera Company, and an engagement as a

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Rocky Comes Laughing.....	Crow
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Piper of Love.....	Carew
Love's a Merchant.....	Carew
The Market.....	Carew
Among the Willows.....	Phillips
A Good Heart All the Way.....	Clarke
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Love Pipes of June.....	Day
My Little Island Home.....	Baden
Ragged Vagabond.....	Randolph

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member of that organization immediately followed. She has made appearances as solo artist with the Minneapolis and Cincinnati Symphony Orchestras, the North Shore Festival, and many others. Her New York debut as a recital artist took place last November at Aeolian Hall and was an acknowledged success. She is typically American, and brings to her audiences a glowing example of what native training can accomplish when coupled with natural ability.

Carlo Peroni, whom San Franciscans will remember for his excellent conducting of the performances given at the Exposition Auditorium, San Francisco, by the Scotti Grand Opera Company, has been engaged by Miss Farrar as her conductor. Maestro Peroni, under date of September 23, 1924, wrote to Mr. Healy, as follows: "You can assure your music public that Miss Farrar's version of Carmen is a most artistic production. Miss Farrar has spared no expense for costumes, scenery, artists, orchestra and rehearsals to make everything beautiful, and I am sure she will have splendid success."

GREEK THEATRE PROGRAM

The Committee on Music and Drama at the University announces that the program for the Half Hour of Music on Sunday, October 5th, was given by Mr. Wm. Edward Johnson, the baritone soloist. Since the opening of his studio in Oakland, Mr. Johnson has gained great popularity and has been heard with considerable success by several Clubs in Oakland, San Leandro, San Diego (Request in English) (Schumann). Filgrin's Song (Tschakowsky); Vision Fugitive (From Herodias) (Massenet); Pleading (Elgar); Gypsy John (Clay); Mother My Dear (Theharne); Tally Ho (Leoni); I Fear No Foe (Pinsuti).

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GRAND OPERA

(Continued from Page 1, Column 2)

reach to do what Mr. Merola has done, but since they did not do it, they have no justifiable right to find fault.

Mr. Merola has again demonstrated that he is able to bring a season he started to a successful conclusion. However, this year he was handicapped by most inefficient business management. When it was announced that an experienced impresario was engaged to take a hold of this year's opera season the writer was pleased, for good business management always means public support or successful artistic enterprises. But soon we discovered that our gratification over the selection of this year's executive manager was premature. The press was neglected to a shameful degree, the seating arrangement was about as bad as it could be, the public was treated discourteously at the box office, it was announced with a great deal of braggadocio that no one could get through the doors free of charge, and according to the papers the increase in receipts was only 18 per cent more than last year. Whoever attended to the distribution of press and other complimentary tickets evidently was used to doing business in provincial towns and not in cities of metropolitan size. Otherwise the critics would have been taken care of FIRST, and not after all seats of any advantageous locations had been disposed of. Either you extend a courtesy with good grace and give the recipient of such courtesy the BEST, or you do not extend courtesies. To extend courtesies grudgingly and with an idea that they are not deserved, is worse than not extending any courtesy at all. Goodness knows the press is doing enough for public enterprises of an artistic nature to be treated fairly and squarely by those in charge of them.

Regarding this extension of courtesies we hear from reliable sources that officials of the San Francisco Musical Association, who really were responsible for the opera association being able to utilize the symphony orchestra, were ignored by the business management until attention was called to the negligence by prominent ladies of the San Francisco Opera Association. When a business manage-

ment charges \$5 as the price for the best seats, then they should be actually the BEST seats. To charge \$5 for seats on the sides, where people could not see, or in the orchestra circle where they were almost impossible to see and hardly possible to hear, was an imposition on the public and we certainly agree with those who complained to us by phone or word of mouth or letter regarding the unsatisfactory position of their \$5 seats. Measures should be taken that the seating arrangement is changed next season. There are other people attending opera besides the box holders.

The writer has received numerous complaints regarding the treatment at the box office. The consensus of the public being that grouches presided over that important part of the operatic enterprise. We want to state frankly that courtesies should be extended at box offices. People who buy tickets should not be insulted. Even though certain people are unreasonable, or may labor under a temporary nervous strain, or may be impatient, they should be treated with courtesy and this applies specially to ladies. It is the business of the ticket seller to humor the patrons. If it is difficult to do this, then he must ascribe this difficulty to the character of his position. If he does not possess sufficient manners or breeding to treat the public decently he has no business in the box office and should seek other employment. The more excited a ticket purchaser is, the more the ticket seller should be. Most patrons are reasonable, and if matters are explained to them in a calm and convincing manner they will leave the box office satisfied, instead of in a state of high temper.

If it is a rule of the box office not to reserve tickets until payment is made, this rule should apply to EVERYBODY, and not to some people only. We know of several instances where exceptions were made at the box office in this respect. If the public is informed that only certain undesirable seats are left in the house, such statements should be based upon TRUTH, and the patrons should not be able to discover afterwards that someone behind them in line is able to secure desirable locations while they are told there are no better seats in the house. We know of one lady who, after inquiring repeatedly about the possibility of

obtaining certain seats, was spoken to in a decidedly rough manner, and she afterwards made the remark that she refused to accept any "imported impudence," no doubt meaning that strangers occupied the box office and that "local" people she knows are more courteous than what she termed imported box office talent.

The article published in the daily papers referring to the increase of 18 per cent receipts on the opening night is evidence that last year's opening night was better attended. For it must not be forgotten that this year the price was raised from \$4 to \$5 and there were more low priced seats last year than this year. In order to be attended the SAME as last year the increase in receipts should have been between 20 and 25 per cent instead of 18 per cent, and to be better attended the increase should have been even more. As a matter of fact the attendance was not as good as last year throughout the season and this was due partly to the fact that publicity was begun too late in the season, so that O.U.T. SIDE patrons did not make up their minds to come to San Francisco soon enough, and partly to the unsatisfactory arrangement of seats which forced people to pay \$5 for seats from which they could neither hear nor see well.

Regarding the bragging about keeping people out of the Auditorium the management would have done better to do a little bragging about the people that went INTO the auditorium. Selby C. Oppenheimer, during the engagement of the Chicago Opera Association, published a statement that whenever the occasion permitted orphans and poor people, unable to pay admission had been invited to attend the performance. We consider Mr. Oppenheimer's statement about inviting people unable to pay to hear the opera more worthy of attention than the present manager's statement about how many he could keep out. To place special policemen at the doors to watch the doorkeepers was an insult to the doorkeepers. We know every one of them and are positive that they would not permit anyone to enter unless they were entitled to do so. They are above reproach and suspicion. To put them to the inconvenience and annoyance of being watched was to say the least stupid and ungracious.

The printing of tickets was unsatisfactory. The uniform color of the tickets made it difficult for ushers to find the right places for the patrons. Every evening there was trouble about people being shown to wrong seats. This is another feature which needs improvement. Now, we hold no brief for Selby C. Oppenheimer, but compared to this year's management last year's was so good that we are inclined to take off our hat to Mr. Oppenheimer. We sincerely hope that there will be a radical improvement in the business management of the grand opera season next year. Otherwise there will be even a greater decline of attendance than this year.

These statements are made because we are interested to see the grand opera season a brilliant financial as well as artistic success. We do not believe that the officers of the association know of these things. Those in charge of the business office and box office always find some way of minimizing the seriousness of the attitude of the public. They always find excuses. We feel that we are helping the cause of grand opera in San Francisco by preventing the public from becoming disgruntled at the treatment it receives. The producing managers of legitimate drama lost the support of the public for ignoring its wishes the producers of moving pictures are beginning to lose the confidence of the public because of their grasping natures, the managers of baseball are being severely criticized for their frenzied financial attitude, for the love of all that is fair and reasonable do not let us lose the people's confidence in those who are in charge of our musical affairs.

EDITOR'S PLEA

(Continued from Page 1, Column 1)
sixteen pages steadily, containing news from all parts of the world and dealing with important questions regarding musical progress.

Last year we intended beginning a subscription campaign, distributing prizes to students and teachers who help us in obtaining these subscriptions, but we found we had to wait until the Musical Blue Book of California had been published. We are now entirely free to conduct this campaign with whatever assistance is

(Continued on Page 8, Column 1)

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EDITOR'S PLEA

(Continued from Page 7, Column 4)

necessary and are ready to enlist the
names of all those eager to help us pub-
lish an independent musical journal, ed-
ited in the interests of the public and the
profession only. Most of the visiting
artists, encouraged by their eastern man-
agers, are anxious to accept the support
and generosity of the California musical
public, but indifferent as to the patronage
of its musical journals. Eastern manu-
facturers are anxious to sell musical in-
struments in California, but do not feel
inclined to support California music pa-
pers. Therefore, not having the patro-
nage of distinguished artists, wealthy
manufacturers. Eastern music schools,
the Musical Review must find other
means to give the public of the Pacific
Coast a music paper comparable to any
published in the country. This is pos-
sible if everyone interested in music in
the central part of the Pacific Coast
will help us to swell our subscription
list to a number making the paper self-
supporting. In return we shall see that
the deserving members of the profes-
sion--teachers, artists, orchestra musi-
cians, composers, amateur organizations,
choral societies and indeed every organi-
zation employed in preaching the gospel
of music will benefit by this universal
circulation. At the same time we shall
protect the musical profession against un-
fair outside competition. Additional an-
nouncements will appear in next weeks'
issue.

Alexander McCurdy, Jr., the well known
young organist of St. Luke's Cathedral of
San Francisco, gave a farewell organ
recital at the First Presbyterian Church,
Berkeley, on Tuesday evening, September
2nd, and left the following day for New
York, where he will study for a year with
Lynwood Farnum, the distinguished
organist. Mr. McCurdy was assisted in
his recital by Hugh Williams, tenor of
Grace Cathedral of San Francisco. Mr.
McCurdy's organ playing has been ad-
mired for some time by music lovers and
the best wishes of his friends and ad-
mirers accompany the young musician,
together with anticipations of a bright
musical future. The program, enthusi-
astically applauded by a large audience,
was as follows: Sketch in F Minor
(Schumann); The Pilgrims' Song of Hope
(Batiste); Recitative and Air; Comfort
Ye and Every Valley from the Messiah
(Handel); Mr. Williams. (a) Gavotte
(Edward Elgar); (b) Liebestraum (Franz
Liszt); Angelus from Scenes Pictures-
esque (J. Massenet); (a) Berceuse
(Debussy); (b) Bourée in D (Wallace
A. Sabin); (a) Ah, Moon of My Delight
from In a Persian Garden (Lohman);
(b) The Lost Chord (with piano and
organ) (Sullivan); Mr. Williams, Wallace
A. Sabin at the piano; March and Chorus
from Tannhauser (Wagner).

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same weird atmosphere that marked
Paganini. With an air of utter,
weary indifference to all external
influences, he seems almost to have
reached the impassive calm of the
Oriental. Yet this Hungarian youth,
for he is hardly more than a boy,
flames into an instant, electric vital-
ity once he sits before the key-
board.

Brilliant runs, thunderous bass and
crashing chords alternate with
lyric, melodious passages, marked
throughout with an individuality of
interpretation that distinguishes
him as a pianist of keen intelli-
gence as well as passion. It is as if
his entire mental and physical re-
sources were held in reserve until
he plays. Then it is that he seems
to pour forth his whole soul in his
music.

"The Coming Pianist of The World"

—Says Tita Ruffo.

What the Press says of Nyiregyhazi:

Nyiregyhazi played here for the first time. He is in his nineteenth year. The
ringmaster used to say of the dashing equestrienne in the circus: "She rides
well for one so young." This compliment is often paid a young pianist, but
with this addition: "When he is older, he will play with greater thoughtfulness,"
or his performance is said to be not yet "mature." Youth is not an
atrocious crime. Better the dash and enthusiasm of the young than the
apathy of middle age, or the coolness of academic reserve.

—Philip Hale in the Boston Herald.

Genius is wisdom and youth. This is said by Edgar Lee Masters, and it was
proved again at the concert given by the Boston Symphony Orchestra, Pierre
Monteux, conductor, yesterday afternoon in Symphony Hall. On that occa-
sion the eighteen-year-old Hungarian pianist, Erwin Nyiregyhazi, made his
Boston debut. He played Liszt's A Major Concerto like a poet and a whirl-
wind. He was very much of a surprise, for this concerto is not child's play,
and those who looked for the first time on a young man, mostly arms and
legs, with fingers so long that they made his sleeves seem too short and
gave the effect of two fans when he spread his hands over the keyboard--
those who looked on this shook their heads, and wondered where in the
world he was going to get the tone to compete with Liszt's extremely bril-
liant and frequently heavy and noisy orchestration.

—Olin Downes in the Boston Post.

His long arms have enormous power. He goes crashing and smashing
through a concerto in a way to astound one. His brilliancy is enormous.

—Excerpt from the Boston American.

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VOL. XLVII. No. 2

SAN FRANCISCO, FRIDAY, OCTOBER 17, 1924

PRICE 10 CENTS

FESTIVAL CHORUS BEING ORGANIZED NOW MUSICAL REVIEW RECEIVES CO-OPERATION

Singers With Natural Voices and With the Incentive and Enthusiasm That Arouses in Them a Love for Music and for Knowledge of the Great Choral Works Are Needed by the City of San Francisco and Alfred Hertz—Everyone Should Help in This Cause

BY ALFRED METZGER

The Festival Committee appointed by Mayor James Rolph, Jr. for the Second Spring Music Festival to be given by the City of San Francisco and the Musical Association of San Francisco, assisted by the Community Service of which Chester V. Roschmans is executive secretary, held its first meeting in the Board of Supervisors room of the City Hall on Tuesday afternoon, October 15. There was a very gratifying number of leading elements in the musical life of the community in attendance. Many interesting propositions were offered and many valuable suggestions made. It was specially noticeable that representatives of the army and navy of the United States were present to offer assistance in the way of furnishing material for the chorus which this time is expected to include one thousand voices.

Supervisor J. Emmet Hayden presided in his usual genial and tactful manner, avoiding friction and diplomatically placing those who are inclined to be somewhat critical. It was an excellent meeting and gave evidence that there is full co-operation among the members of the committee. Alfred Hertz outlined the plans for the impending festival and urged those present to do all in their power to obtain the names of members for the chorus which is to begin rehearsals next week. Mr. Hertz emphasized the necessity of organizing the chorus early inasmuch as too many rehearsals were necessary last year when the chorus was brought together too late. This year the plan is to give only one rehearsal a week. At first the sopranos, altos, tenors, baritones and basses will have separate rehearsals one evening each week, and each group on a different evening. Later on the various groups will be gradually brought together until just before the festival when there may have to be one or two extra rehearsals.

Mr. Nash thought that to organize a real municipal chorus will require more than one season and that certain choral works might be too ambitious for such a beginning, but this, after all, is not the aim of the Music Festival. Practical experience can only come in time. A beginning must be made some day. And it is better to get the chorus used at once to sing only the best and biggest music, then to bring it through a gradual evolution or emancipation from little things to big things. The Festival Chorus must consist of matured singers as well as young students with fine and well-placed voices. Everyone who has music at heart should join this splendid organization. Mr. Hertz stated that special efforts have been made this year to have someone direct the chorus who does not teach singing. This is a wise move. As long as human nature is what it is, and teachers are suspicious that others may take advantage of the prestige to seek pupils studying with others it is unwise to act contrary to this condition.

Mrs. Birmingham suggested that the members of the chorus should be paid, if it were only \$5 each, to which Charles C. Woodman of the Call replied that in Europe choruses of a thousand, five thousand and twenty thousand are not only not paid, but pay for the privilege of enjoying such splendid treats. The writer agrees with Mr. Woodman. We are fully in sympathy with Mrs. Birmingham in her campaign to obtain recognition and remuneration for resident artists. We believe in adequate remuneration for choir singers, and organists. We like to see orchestral musicians receive living and satisfactory wages. We want to see resident teachers of ability recog-

nized and their work duly paid for. But to pay a chorus would defeat the very purpose for which it is organized.

The moment choruses and orchestras are paid there begins a gradual combination for increase of pay and eventually the financial problem of a chorus would be unmountable. We find amateur singers, and by this we mean singers of ability and love for music, who do not make a living from music, the only possible material for a really fine chorus. Certain prospective artists make poor chorus material for they want to be soloists and think it beneath them to

Prominent Music Teachers and Many Pupils Volunteer Services to Make Weekly Music Journal as Much as Possible Independent of Advertisements—Need for Medium to Protect Profession Against Imposition and Public Against Organized Selfishness Recognized

BY ALFRED METZGER

The editor of the Pacific Coast Musical Review received one of the greatest surprises of his career when immediately after publication of the last issue of the Pacific Coast Musical Review a number of the most prominent teachers of the bay region and also unexpectedly many pupils, volunteered their services in our attempt to secure so many subscribers in the central Pacific coast territory that the paper does not need to depend any more upon its advertising patronage exclusively. Evidently the need of a musical medium that can defend the cause of the profession and public without fear

will never get us the respect of metropolitan centers, while it is likely to obtain for us the ridicule of great communities.

California may easily be proud of that which it has actually accomplished in music, being a comparatively young commonwealth. There is no need in claiming something that is not so, like some people pretend that the San Francisco Opera Company is the equal of the Metropolitan and Chicago Opera Companies. This is ridiculous. In the first place these organizations have their own opera houses, they have three companies (Italian, French and German), they have from three to four months of opera seasons, they have orchestras of from eighty to one hundred men, they have more and superior scenic equipment, they have large ballets and other advantages which the San Francisco Opera Company does not possess. Nevertheless San Francisco has reason to feel gratified with the achievement it has made. The principal factor to be proud of is that it has organized in one association all elements of the social and business world who are financially capable to eventually support as great an organization as either the Chicago or New York companies, if they want to do so. This is a splendid foundation to build on. But to broadcast extravagant claims that cannot be substantiated does not benefit anyone, and in some cases may serve as a decided injury.

And so the Pacific Coast Musical Review wants the profession to assist in becoming a medium that can actually help by obtaining the confidence of the public to such an extent that its very endorsement means a valuable asset to anyone receiving it. Pupils and parents are too frequently led into the error that because a paper makes a certain extravagant statement that such statement is equivalent to artistic facts. This is not so. On the contrary extravagant and false professions arouse in the public false anticipations and expectations, so that the pupil or artist will have to come up to a standard which he cannot reach. The result is failure. The truth is the only thing that counts. If a young artist claims to have sung in European opera houses and has had experience in such work and then comes here and still reveals evident signs of amateurishness the public will lose confidence in his pretensions. In the end such artist will be a failure.

Our ambition is to encourage worthy artists and teachers, help a pupil in the beginning of his career by minimizing his faults, but not by exaggerating his merit, and protect the profession and public against impositions of all kinds. To do this we must necessarily antagonize certain interests who advertise their plans, and we must be in a position to be independent of such patronage. As we said last week, the only way in which we can do this is by increasing our subscription list and trying to meet our obligations from subscriptions and those advertisers that do not require coaxing, and fondling, and nursing and commercial love making.

We are carefully compiling our elaborate plans for a subscription campaign to be started shortly, and during which we will distribute valuable prizes among teachers and pupils (either cash or merchandise), and which will include the central part of the Pacific Coast, beginning with San Francisco and the bay region. Those who have already kindly offered their assistance together with others no doubt will not object when we

(Continued on Page 7, Column 2)



CLAIRE DUX

Famous European Soprano, Whose Recital Will Take Place at the Curran Theatre Next Sunday Afternoon

ing in a chorus. "Only those who have music so greatly at heart that they feel, in their own mind, that it not only benefits them and it gives them pleasure and happiness to sing in a chorus and study the great works of the masters under able direction.

In Dr. Hans Leschke, formerly of Berlin and more recently of the great Wagnerian Opera Company of New York, whose chorus was lauded by the critics as one of the stellar attractions of the season, the Festival Chorus has found a capable presiding officer. He has experience, knowledge, musicianship, executive ability and rare faculty of imparting to others that which he himself has gathered. The members of the chorus will find in him a master of his craft and training

(Continued on Page 7, Column 1)

of being financially hampered by discontinuance of advertisements is badly needed here, and if the profession and public stands by us in this matter we guarantee that such a paper will be published here.

The Pacific Coast Musical Review has been the first journal on the Pacific coast to come out frankly in favor of the American artist and composer, the resident artist and teacher, the increase of musical taste in this territory, the encouragement of budding talent, and the gradual growth of musical appreciation on the part of the public. We have faithfully and loyally continued this policy during twenty-three difficult and trying years. At the same time we have opposed the policy of indiscriminate praise and "boosting." Braggot is provincial and

The years bear witness

The story that is told by the Steinway

In a position of honor, standing among the famous portrait paintings of great musicians in Steinway Hall, in lower New York, you will find it today. It is the piano that Henry Steinway, seventy years ago, built as a labor of love. He built it as a present to his bride. Now I, who am also a Steinway piano, stand among the other Steinway pianos at Sherman, Clay & Co., here on the western coast. The years that lie between me and that original Steinway piano have seen many changes. But two changes they have not seen. They have not seen Steinway pianos made in any other spirit than a spirit of love; and they have not seen them under any other supervision than Steinway supervision. When I left the Steinway factory on Long Island and began my long journey to the Coast I had been six years in the seasoning and making. The control and management of the business was in the hands of the third and fourth generations of the household of Steinway. Eight members of the Steinway family had directed my evolution from the raw wood, steel and glue into the completed piano. Nearly all the skilled workmen in those great shops had been in those shops for many years. I was wood and steel and glue until they shaped me. Now, I am as much of the spirit of Steinway as the first piano Henry Steinway built.

What does this mean in my own career as a Steinway piano?

It means that I have been built with an individual interest, a conscientiousness, a deep determination that I should be worthy of my name.

It means that the mountain spruce of my sounding-board, for example, is the finest procurable. After careful inspection and purchase it was dried for six months at the sawmill, then dried for another year in the Steinway yards, then seasoned for two or three years in special sheds, then kiln-dried and re-dried in strip and board—in all, a seasoning and drying process of five full years.

It means that, following the seasoning of this and

my other wood, nine months were spent shaping and fashioning me in the factory. In that one general factory every part of me was made, including plate, rim, hammers, brass castings, action, and all special hardware. Nothing was let out on contract. Nothing was left to outside influence. It means that I am, in fact, a Steinway piano—that my charm will endure for years to come, that my resonance will last, that my full, rich, singing tone and responsive action will delight those who

possess me as long as materials shall cling together. So after six years of such patient fashioning, I left the Long Island factory and came West. I was unloaded from my long cruise and carefully gone over in the Sherman, Clay & Co. shops. And now I stand on the floor at Sherman, Clay & Co. among other pianos, waiting for the purchaser who shall come to claim me.

Sometimes I talk over the old days in our original home with the other Steinway pianos here at Sherman, Clay & Co. We miss the cheery companionship of the old square grand, with its rosewood case—the piano that Henry Steinway built. It used to preside over us like a proud little old great-grandmother. But usually we discuss the future. We discuss the homes that each of us, in the days to come, will be carried away to like brides.

Some of us are eager to preside over great mansions, with servants to dust us off, and drawing rooms to inhabit. Some of us are ambitious to have careers on the concert stage. But I have a different ambition.

I want to be the piano near the fireside, where a modest family gathers about me and plays familiar melodies. I want to be the companion, from the very first, to little children as they learn to touch my keys. I want to be the discreet—and the only—third person present between lovers. I want to spend my days in a little happy home. Surely, if some family knew how eager I am to make their love for me worthwhile, they would come and claim me without delay. Doesn't some couple with a modest home and purse want to come in and discover how it can claim its Steinway piano?

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Editor

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TWENTY-FOURTH YEAR

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October, 1924.(Seal) M. A. BRUSIE,
Notary Public in and for the County of San Francisco,
State of California.

(My commission expires September 25, 1926.)

PACIFIC MUSICAL SOCIETY OPENS SEASON

Annie Louise David, Harpist; Max Gogna, Cellist; Isa-
belle Arndt, Pianist, and Ellen Marshall, Accom-
panist Delight Large Audience.

BY ALFRED METZGER

The Pacific Musical Society opened its new season
at the Fairmont Hotel with a program including such
sincere artists as Annie Louise David, harpist; Max
Gogna, cellist; Isabelle Arndt, pianist and Ellen Mar-
shall, accompanist. At the same time it was the first
appearance of the new president, Mrs. Frederick Crowe.
Although Mrs. Crowe had been president two years
ago the reception accorded her showed how much she
had endeared herself to the members of the Pacific
Musical Society, and her introductory speech was diplo-
matic and revealed ambitious plans beneficial to the
musical life of the community. If the first program
under Mrs. Crowe's presidency is any indication of
those that are to follow, her administration has a right
to be welcomed with gratitude.Max Gogna, cellist, and Isabelle Arndt, pianist, opened
the program with an exceptionally enjoyable interpreta-
tion of Boellman's Variations for Cello and Piano, the
old war horse of cello virtuosi. Mr. Gogna overcame
the technical difficulties of this work with ease and
professional fluency and phrased it with intelligenceand understanding. Miss Arndt proved a very skillful
pianist whose technic and musicianship have been
carefully developed and whose sense of artistic balance
reveals itself in impressive phrases. These musicians
played a group of cello numbers later including a
delightful Sonata by Locatelli, Kol Nidre (another war
horse) by Bruch and Elftentanz by Propper, the latter
also not exactly a novelty.Annie Louise David charmed her audience with the
grace of her interpretations as well as the distinctness
of her personality. In her first group she interpreted a
number of French compositions which she arranged
specially for the harp and which, because of the melo-
dious attraction of their character and the limpidity
of the artist's execution brought enthusiastic applause
at the conclusion of every number. Miss David de-
served the response of her audience as she played with
poetic instinct and fine adherence to the details of ad-
equate harp interpretation. Accompanied by Ellen Mar-
shall, who acquitted herself most creditably in every
respect, Miss David played a Fantasia by Dubois with
buoyancy and spirit. Together with Max Gogna she
interpreted the closing numbers for cello and harp.
It was altogether a most enjoyable event and the fol-
lowing program was heartily received. Variations Sym-
phonique, (Boellman), Max Gogna, Isabelle Arndt; Bar-
carolle, (Zabel), Bourree, (Bach), Clair de Lune, (De-
bussy), Au Matin, (Tournier), Annie Louise David,
Sonate (allegro movement) (Locatelli), Kol Nidre
(Bruch), Elftentanz (Popper), Max Gogna, Isabelle Arndt
at the piano, Fantasia, (Dubois), Annie Louise David,
Ellen Marshall at the piano; Ave Maria, (Schubert),
Shepherd Boy, (Savoyard), Annie Louise David, Max
Gogna.

GRAVEURE MASTER OF TONE AND DICTION

Large Audience in Curran Theatre Responds to Great
Appeal of Distinguished Vocal Artist in Pro-
gram of Musically Dignity.There are artists who never fail to appeal to the in-
stinct of the laymen as well as the cognoscenti and
to these belongs Louis Graveure the distinguished barito-
ne soloist who appeared at the Curran Theatre last
Sunday afternoon under the direction of Selby C. Op-
penheimer. And the reason why Mr. Graveure has such
wide appeal is first because of the beauty and ringing
character of his voice and secondly because of the
clearness of his diction. Like any artist who wishes to
gain fame it is necessary for Mr. Graveure to reveal
something besides a fine voice and clear diction and
that is an individuality of style sufficiently artistic to
justify dignified recognition.And herein Mr. Graveure appeals to many serious
music lovers. He certainly does not hesitate to com-
pose his program from works of the highest artistic
nature and also of the most versatile and contrasting
messages. He delivers these messages with a sin-
cerity and emphasis that leaves them long in the
memory of those who hear them. He is specially
addicted to a preference for certain mezza voce or
head tone effects which closely resemble so-called fal-
setto phrases but while in other singers too frequent
repetition of these effects would be obnoxious, under
the sure care of Graveure they assume a pleasant as-
pect. There can not be any doubt regarding the fact
that prospective artists may learn a great deal from
Graveure, if they have the knack to listen to an artist
with intelligent understanding.His program included a group of songs by Brahms,
a group of works by American composers, including
a Serenata by California's Gertrude Ross, a group of
French works and finally a group of English composi-
tions. Every one of these works Mr. Graveure inter-
preted with careful and individualistic accentuation.
He possesses a delightful faculty to sustain effective
emotional coloring and herein consists possibly the
most important feature of his popularity with the
masses. He can appeal successfully to their hearts
with a voice of ringing clearness.The surprise of the concert was no doubt the accom-
paniments and solos of Arpad Sandor who revealed him-
self as a refined interpreter and one who thoroughly
understands the creation of a sympathetic bond between
the soloist and the accompanying artist. In his solo
work Mr. Sandor displayed flexible technic and dainty
shading. He deserves the cordial attitude of his
audience toward him. Mr. Graveure will give a second
recital in this city at the Curran Theatre on Sunday
afternoon, October 26.

THE PFUND-MOORE RECITAL

Keen interest centers about the concert to be given
by Christine Howells Pfund, flutist and Jessie Moore,
pianist, assisted by Enla Grandberry, soprano, in the
Italian Room of the Hotel St. Francis under Alice
Seckel's direction. Miss Pfund and Miss Moore have
pursued their musical studies here since childhood and
their Eastern successes have created an increasing
interest in their forthcoming appearance when the fol-
lowing program will be presented: Flute—Andante,
(Mozart), Prandium, (Handel); Largo, (Bach); Minu-
etto in F, (Mozart); Rondeau, (La Harpe); Piano-
Ballade, (Debussy). Rhythmic Etude (in manuscript),
(Howard Hanson); Scherzo, (Moszkowski). Songs—
Nina, (Pergolesi). Sweet Bird—Reclitave and Air,
(Handel), with flute obligato. Flute—Suite, Ro-
mance, Scherzo, Moderato, (Widor). Piano—Ballade,
F minor, Op. 52, (Chopin). Songs—L'Heure Exquise,
(Poldowski); Songs of Grusia, (Rachmaninoff); Song
of the Shepherd Lehi, (Rimsky-Korsakoff), with flute
obligato.

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ARTHUR BLISS ENTERTAINS MUSICIANS

First Attraction of Ida G. Scott's Fortnightly Appeals to Musical Colony and Tells Interesting Things About Modern English Music.

BY ALFRED METZGER

The first of this season's Fortnightly, under the direction of Ida G. Scott, took place in the Colonial Ballroom of the St. Francis Hotel on Monday evening, October 6. The material increase of the audience over the attendance last season shows that Miss Scott made no mistake in changing these events from the afternoon to the evening. Mr. Bliss was a most fortunate opening attraction. He is one of England's foremost masters of composition and was a foregone conclusion that he had much to say. Yet he, however, that he left most of the important things about modern English literature unsaid, while emphasizing what seemed to us the more trivial works of popular writers.

Mr. Bliss is very clever and skillful, although not a speaker who is easily understood inasmuch as his diction has been somewhat neglected. He has, as most modern composers must have, a very keen sense of humor and is willing to apply it to himself as well as to others. He concentrated most of his comment upon the works of Vaughan Williams, Goossens and himself. The former two he illustrated, as it were, on the piano with a fine touch and a keen sense of artistic proportions. Specially delightful was his splendid shading of phrases that under less skillful hands would sound somewhat banal. His own voice he illustrated by means of a talking machine, and while Mr. Bliss seems to think this a more satisfactory means of transmitting his musical thoughts than through the keyboard of a piano, the writer is not of such opinion.

Of course, he wanted to show himself as a writer of orchestral and ensemble music which he could not do very successfully on the piano. But if we are not mistaken Mr. Bliss composed some of the things for the piano and it would have been interesting and, no doubt, enjoyable to hear the composer himself interpret them. Not being in sympathy with the ultra modern school, although cheerfully acknowledging the right of others to enjoy the same to their heart's content, we could not keep step with Mr. Bliss when he felt inclined to belittle Mendelssohn and exalt a few modern English writers. Mr. Bliss contended that Mendelssohn belonged to a class of composers who begin as geniuses and end as talents. We are under the impression that if an artist is once a genius he is always a genius, no matter how he may occasionally deteriorate. If Caruso occasionally was somewhat "off color" this did not lessen his greatness. The moment a genius is not a genius he becomes a paradox, and that is something we have not yet discovered in our artistic experience.

Neither can we keep step with Mr. Bliss when he considers banalities and trivialities worthy of serious musical settings. The noise made by a subway train, and the impressions obtained by a traveler therein, may be interesting subjects for descriptive music of a very ordinary kind, but such excellent music which Mr. Bliss wrote to this subject certainly did not impress us as being convincing realism of the rather matter-of-fact and obviously humorous subject which he chose. We would like to hear Mr. Bliss again, but on a more serious subject. We would have liked to hear something of the more important works and individualities of the justly famous modern English composers. We have a great deal of respect and admiration for Mr. Bliss, but his lecture left us disappointed, because of the things he omitted rather than the things he presented.

Madeline O'Brien, Sue Thorne, Caroline Brenner, Martin O'Brien, Alice Wilson, Veronica Davis and Baulah Masterson, pupils of the well known vocalist and teacher, Madame Rose Relda Cailleau, will broadcast from the KPO Radio station at Hale Bros., on October 20. A program of special interest, one that will appeal to the Radio enthusiasts, is now in preparation and those in the habit of listening in may anticipate an enjoyable musical entertainment.

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LORING CLUB BEGINS FORTY-EIGHTH SEASON

Scottish Rite Auditorium Packed to the Doors When Popular Male Chorus Starts New Season Under Dynamic Leadership of Mr. Sabin.

BY ALFRED METZGER

The Loring Club of San Francisco under the dominating leadership of Wallace A. Sabin gave the first concert of its forty-eighth season at Scottish Rite Auditorium on Tuesday evening, October 14, in the presence of an audience that evidenced an enthusiasm and pacity and that applauded with an enthusiasm and persistence that resulted in practically every number being encored. Mr. Sabin knows so well how to please audiences who enjoy choral music. He selects compositions of a melodious, yet dignified character. He is careful to include rhythm in his interpretations. Occasionally he introduces a little humor which gives zest to the variety of the program.

The soloists he chooses for the chorus are always capable artists, whether they are selected from visiting or resident artists or from members of the club. The orchestra of which William Laraja is the first violin, is also competent and so every number on the program is enjoyed so much that it is usually sung twice. Many times even a third hearing is demanded. The soloist on this occasion was Annie Louise David, the distinguished American harp virtuoso, who delighted her audience with two groups of compositions as mentioned in the program appended hereto. She played with her usual ease of manner and fluency of technic and was specially appreciated because of the emphasis with which she brought out the melodic themes of the works she had chosen for interpretation.

One feature we specially admire in the Loring Club is the precision and conciseness of the diction, every word being easily audible even without the words so generously furnished in the program books. Then there are the splendid and spontaneous attacks, the uniform crescendo and diminuendi and the remarkable pianissimo passages. The vocal material of the club is also excellent and Mr. Sabin, as well as the members of the Loring Club, are entitled to hearty praise for the splendid work they are doing for San Francisco's choral colony. The complete program was as follows: Song of the Wind Adventurers (F. S. Converse), from the music of the Masque of St. Louis; There Be None of Beauty's Daughters (Giuseppe Dinielli); Harp solos—Prelude (Palmgren), Introduction and Cadenza for harp concerto (written for Miss David) (Turrell), Miss Annie Louise David; Dreams (Georges Bizet); I Hear a Harp (Johannes Brahms); The Norsemen (Edvard Grieg); Forest Harps (Edwin Schultz); Soloist G. A. Rogers; Now Sleeps The Crimson Petal (Mark Andrews); Harp solos—Marguerite au rouet (Zabel), Momento Capriccioso (Prokofiev), Prelude from Die Meistersinger (Wagner), Miss Annie Louise David; The Musical Trust (Henry Hadley) (By Request); Introduction and Hymn to the Sun (Mascagni), from the opera Iris. Benjamin Moore played the piano part with his well-known surety and taste.

GIGLI PRAISES ROMAN SINGERS

Rev. Antonio Grimaldi, leading basso, for the past sixteen years, at the Sistine Chapel of the Vatican at Rome, and sixteen others, representing the "master singers" of the Patriarchal Roman Basilicas and the Sistine Chapel of the Vatican, will arrive in New York City on the steamer Giuseppe Verdi, November 26th for the purpose of making an extended concert tour throughout the United States and Canada, to be followed by a tour of Australia, all under the general direction of Manager Frank W. Healy, of San Francisco. The organization, which is to be known as "The Roman Choir" includes in its personnel, four male sopranos, four male contraltos, four tenors, two haritones and two basses.

Beniamino Gigli, the Metropolitan tenor, who recently appeared in San Francisco, was shown the list of Roman Singers by Mr. Healy. Mr. Gigli said that several of the singers were fellow students with him at the St. Cecilia Conservatory at Rome. He spoke in glowing terms of two of the tenors named Clementi and Soffiantini, and was enthusiastic over the coming to America of the celebrated Roman basso, Comendatory Tischl Rubini.

Mr. Healy, who managed the very successful tour of the Sistine Chapel Choir, under the direction of Monsignor Antonio Rella, perpetual vice-director of the Sistine Chapel at Rome, anticipates that this tour will be, likewise, of vital importance from an educational and cultural standpoint. Already Mr. Healy has received hundreds of letters from Catholic organizations and from the leading concert managers throughout the United States and Canada, asking for bookings.

Corinne Keefer, contralto, an artist pupil of Madame Rose Relda Cailleau entertained a large audience of music lovers at the Twentieth Century Club House in Berkeley. Miss Keefer's voice is both beautiful and powerful, one which lends itself with facility to the slightest wish of its possessor. Upon this occasion, Miss Keefer sang the aria, Suicidio from Ponchielli's La Gioconda, a group of English songs and several of the German Lieder. It was in the latter group that Miss Keefer's art was displayed to the greatest advantage for she exhibited a thorough understanding of the style required for the interpretation of these classics and imbued them with sympathy and intelligence.

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* WARFIELD THEATRE

Elinor Glyn, poetess of passion and considered one of the most popular of all writers, supplies the next screen story at the Warfield, the visualization of her latest drama of heart throbs and thrills, His Hour. A story of Imperial Russia, of the pleasure mad children of the Czar, His Hour ranks even higher than Mrs. Glyn's Three Weeks in dramatic intensity. John Gilbert and Aileen Pringle, called "the ideal lovers" by Mrs. Glyn are cast in the leading roles with an exceptional cast of supporting players. The staging, it is a Metro-Goldwyn special, is one of the finest examples of cinema lavishness.

On the stage Fanchon and Marco will present Ideas of Samoa. As usual with the Warfield management the very extreme has been resorted to in making this idea a thing of exceptional merit and beauty. Marco has secured a troupe of twenty Samoans, real natives for the weird and fantastic dances of the far-away islands. Gino Severi and the Music Masters will be heard in concert. Saturday and Sunday only, will witness the personal appearance of Mrs. Elinor Glyn on the stage of the Warfield. Mrs. Glyn is a highly cultured woman and in her talk to the audience one may look for some startling truths and comments.

E. ROBERT SCHMITZ' COAST TO COAST TOUR

Interest in E. Robert Schmitz' coast to coast tour, starting immediately after his recital here at Aeolian Hall on the 22nd of October, reached a peak this week when no less than six telegrams in one day came in clamoring for dates. The tour is so solidly booked that much difficulty was found in stretching the weeks to a more than seven day capacity. However, Denver was accommodated with the 15th of December for a benefit at the City Auditorium for the Music Library, and the Woman's College at Hattiesburg, Miss., was assigned November 25th for a Recital.

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ELIZABETH WITTER'S SONG RECITAL

Elizabeth Witter, a young San Francisco mezzo soprano, who spent a number of years in Europe, gave a song recital at the Colonial Ballroom of the St. Francis Hotel on Friday evening, October 10 in the presence of a fashionable audience who nearly filled the spacious hall. The event took place under the direction of Ida G. Scott. As will be noticed by the program appended to this review, Miss Witter had set for herself a most ambitious task, for it was a program of an exceptionally serious character and one that would have taxed the resources of the most distinguished artists. But evidently Miss Witter knows no such thing as lack of confidence or nervousness.

She approaches her task with the assurance of a veteran and from beginning to end of the program tackles the most unsurpassable difficulties with the confidence of the experienced recitalist. She began with a group of French songs, which were followed by an Italian group and the program was concluded with German songs by Brahms and Strauss. Surely a prodigious undertaking. It must be admitted that Miss Witter possesses a measure of expression entirely at variance with other artists which no doubt may be termed her individuality of style. Her voice possesses certain phases of beauty and is frequently used with careful adherence to the technical requirements of vocal art.

Notwithstanding the courage necessary to prepare such a prodigious program there were evidences of a nervous strain in the beginning which later were not observable. One thing is certain Miss Witter is sincere in the prosecution of her art and no doubt will continue to attract a large following of friends and admirers. Before we express a more detailed opinion regarding Miss Witter's various vocal accomplishments, it will be necessary to hear her again. In the meantime we can not but admire her for preparing a program of such artistic character as the following:

Orlando de Lassus, 1532-1594—Mon Coeur se Recommande a Vous, Claude Monteverdi, 1567-1643—Lasciatemi Morire, Lamento from Arianna, Giovanni Battista Lully, 1632-1687—Air de Venus, Jean Philippe Rameau, 1683-1764—A l'Amour Rendez les Armes, Gaveotte Chante; Domenico Paradisi, 1719-1792—Aretta, Ancient Minuet, eighteenth century, anonymous, Paris est au Roi; Ottorino Respighi, 1859—Nebbie (Mists); Mario Castelnuovo-Tedesco, 1892—Nina Nanna, Old Song from Twelfth Night, Three Songs from As You Like It, Johannes Brahms, 1833-1897—Geistliches Wiegenlied (Holy Cradle Song) with clarinet, Die Mainacht (The Night in May), Am Sonntag Morgen (On Sunday Morn), Der Schmied (The Smith); Richard Strauss, 1864—Freundliche Vision (A Welcome Vision), Allerseelen (All Soul's Day), Staendchen (Serenade). The accompaniments of Ellen Edwards were certainly praiseworthy. They presented the character of the composer's message in unerring fidelity. They proved a great background for the soloist. Harold G. Randall's clarinet obligato also revealed splendid musicianship.

ELWYN ARTISTS TO APPEAR DURING SEASON

Cecilia Hansen came to America one year ago this month; within a fortnight she had made one of the most sensational debuts in the annals of American music. Her tone, is extraordinary and cannot well be described. It is individual, of tremendous power and purity. Last season she appeared twice as soloist with the Chicago Symphony Orchestra; this is an unusual custom and was the first time that any soloist appeared at two pairs of symphonies with the Chicago Orchestra.

Miss Hansen will appear in San Francisco during the coming season under the management of the Elwyn Concert Bureau. Other artists on the Elwyn lists to be heard during the winter months are: Moriz Rosenthal, master pianist, Isa Kremer, international balladist, Jascha Heifetz, young Russian violinist; Maria Ivogun, coloratura soprano who sang last season with the San Francisco Symphony Orchestra; Albert Spalding, foremost American violinist; Roland Hayes, sensational colored tenor and the greatest single attraction to come to this city during the season; Mable Garrison, gifted and gracious Metropolitan soprano; Reinald Werrenrath, baritone and great favorite of local concert patrons; Merle Alcock, leading contralto of the Metropolitan Opera and the London String Quartet, England's greatest chamber music organization.

Season tickets covering the entire eleven concerts may be purchased at a material saving. All concerts, with the exception of the Hayes and Heifetz recitals, will be evening attractions at the Scottish Rite Hall. The Hayes and Heifetz, owing to their tremendous drawing powers, will be presented in the Casino Theatre on Sunday afternoons.

CALIFORNIA MUSIC LEAGUE CONCERT

The program committee of the California Music League announces the completion of the program of orchestra music for the first concert of the orchestra, to be given in Harmon Gymnasium Tuesday evening, October 21, as follows: Bach—Suite in B major; Beethoven—Symphony No. 2 in B major; Glazounov—Suite of the Middle Ages; Schubert—Rosamunde Overture.

The committee states that there is also to be a guest vocal soloist, the selection to be announced later. Several are under consideration for the place, it being considered quite an honor to appear with the orchestra. The high state of efficiency attained by the orchestra, under the direction of Mr. Leo of the music department of the University, is the subject of much favorable comment by the few who have been privileged to hear some of the music for the forthcoming concert played at rehearsals. An improvement in the playing is also noted through the addition of a number of new players since the close of the season last spring.

ALMA GLUCK—GREAT ARTIST, GREAT MOTHER

"Woman's most important profession is motherhood," says Alma Gluck, the favorite American soprano, and that she not only preaches this, but practices it, is evidenced by three bright and carefully reared children. Gluck will appear here on Sunday afternoon, November 16, at the Exposition Auditorium, under Selby C. Oppenheimer's management, to renew acquaintance with her many admirers. Her two younger children, Maria Virginia Zimbalist and Erem Zimbalist, Jr., have been left in good hands and are well along their way in education and development, but the tour will be a short one and only a few cities will be visited before she returns to them.

Each time a child has come to her Mme. Gluck has, of necessity, retired from her operatic and concert activities for a time, and her subsequent tours have been curtailed so that she could give most of her time to caring for her children. To one whose fee for a concert is among the highest in the world, this entails a considerable financial sacrifice, and it is conservatively estimated that each one of her children has so far cost the great singer \$150,000 in performances declined and tours curtailed.

But Alma Gluck does not call this a sacrifice. She prefers to call it an investment, and feels that her children are well worth the nearly half-million dollars they have cost. Undoubtedly, if one of them should later show such talent as the mother, Alma Gluck, or the father, Erem Zimbalist, all the monetary sacrifice they have made will be well repaid.

GRAVEURE RETURN

Louis Graveure is scheduled for a second and final appearance at the Curran Theatre Sunday afternoon. There is little left to tell music-lovers concerning this distinguished artist. His name is known in every home in the nation where music finds the smallest interest. He occupies a commanding position among contemporary vocal artists and his place in the musical sun is as firmly established as that of any of his confreres. For his appearance at the Curran on Sunday Graveure



ANNOUNCEMENT

OWING TO DELAY IN THE MAILS AND CHANGE OF PUBLICATION DATE, OUR LOS ANGELES LETTER WILL APPEAR NEXT WEEK.

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THE PACIFIC COAST MUSICAL REVIEW

HAS FOUGHT FOR THE RESIDENT ARTIST DURING THE LAST TWENTY-TWO YEARS—IS SUCH A PAPER WORTH SUBSCRIBING FOR? IF SO, DON'T WAIT ANY LONGER.

has prepared an entirely new program. Songs—German, French and English, together with Irish folk songs, have been carefully selected from his extensive repertoire, and to say that a great musical treat awaits those who will assemble on this occasion is to put it mildly.

Arpad Sandor, the talented young Hungarian, will again serve in the capacity of accompanist, as well as interpreting a group of solos. The program follows: German Songs—Meeres-Stille, (Schubert); Roeselein, Roeselein, (Schumann); Dem Unendlichen, (Schubert); Auf dem Wasser zu singen, (Schubert); Irish Folk Songs—Silent O Moyle, The Blatherakite, The Sledges, I Love the Din of Beating Drums, (all arranged by Armes-Fisher); Piano Solos—(a) Intermezzo, (Brahms); (b) Ithapsodie, C major, (Dohnanyi); Arpad Sandor. French Songs—Nuit D'autrefois, (Rhone Baton); Petite Main, (Saint-Saens); Apaisement, (Chausson); Les Cloches Du Soir, (Frank); A Tei, (Bomberg); English Songs—Too late, (Coleridge-Taylor); The Old Gentleman, (Graner); If Thou Wert Blind, (Noel Johnson); Fate, (Woodford Finden).

IMPENDING MUSICAL ATTRACTIONS

Following the appearances of Claire Dux, soprano, Louis Graveure, baritone, and Alma Gluck, America's popular singer, during this and next month, Selby C. Oppenheimer has arranged for the appearance of two of the world's greatest artists and one dance attraction of unusual proportions during December.

Micha Elman, the extraordinary Russian violinist, will appear in two recitals at the Columbia Theatre on the Sunday afternoons of December 7 and 21. Sophie Braslau, popular contralto and one of the foremost of the world's recitalists, is scheduled for an appearance at the same theatre on Sunday afternoon, December 14.

At the Curran Theatre, during the week beginning Monday night, December 15, Oppenheimer will present Ruth St. Denis, America's world-famous dancer, Ted Shawn, and the entire Denishawn dancing organization, including orchestra, in a series of fascinating programs which will include some of the most colorful presentations contemporary stage has given us for many years.

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JOSEPH GEORGE JACOBSON'S PIANO-CLASS

The Joseph George Jacobson Piano-Class gave their first monthly recital of the season on October 10, at the Baldwin Studios. A large, appreciative audience gathered to greet the players who, throughout the program lived up to the high standard set by the class.

The opening number was the C major Concerto by Beethoven of which Vera Adelstein played the first movement with Mr. Jacobson at the second piano. The young lady has made considerable progress since last season and, with the exception of some passages which were taken a little too fast, showed fluency and expression in her playing. The spirit of the Polish Krakoviak dance was caught and expressed correctly when Antoinette Rathmann played Paderewski's Cracovienne. Her performance pleased much. The second number was a dainty composition by Koningsby Clarke. Third on the program came Rebecca Nacht, who by her rendition of The Two Larks by Leschetizky and Lasberg's Spinning Song, showed great advancement in her work. Her technique is clear and she has gained considerable strength. She promises to become a good pianist.

Lucille Borovic made her first appearance before the class and made a very favorable impression. She possesses strength and fluency and plays with assurance. The Fantasie Impromptu by Chopin was taken at too great a speed for her present development. Florence Reid then played Liszt's Second Rhapsody in the Bendel arrangement. At each performance the young player shows a steady advancement. Her octaves are clear and she has gained much in strength and agility. The next numbers were a real treat when Marian Patricia Cavanaugh played the Dance of the Gnomes by Liszt and the C sharp minor Prelude by Rachmaninoff. The Liszt number was charmingly expressed. Her technique is astounding in a girl of her age.

Myrtle Edna Waitman made much praise for her rendition of the Eighth Rhapsody of Liszt. She has brilliancy and good rhythm and we can notice considerable progress. With the exception of a little unevenness in some parts the composition was played well throughout. She seems to be on the right road. We surely enjoyed the Pastorale Variee by Mozart as played by Sam Rodetsky. His touch was soft and pianissimo as called for in this composition, the execution clean and fluent, the phrasing correct. As his second number he played the Rondo Brillante by Weber. A second piano part by Kraegen was played by Mrs. J. E. Lane with fine discernment and correctness. Although of interest, it rather detracted from the beauty of the Weber composition.

A word of praise is due the man behind the wheel, who makes possible these performances. Mr. Jacobson is to be congratulated for the good work he is doing. There is a distinction noticeable in all his pupils and the results are evident.

PFUND-MOORE FLUTE-PIANO RECITAL

Christine Howells Pfund, flutist and Jessie Moore, pianist, will offer lovers of music a program this (Friday) evening, October 17, in the Italian Room of the Hotel St. Francis which will skillfully balance musical value and flavor of novelty. Eula Grandberry, soprano, will be the assisting artist. The flute has found few votaries among women and Miss Pfund has a natural talent which she has developed at home under Louis Neubauer with which Frederick Griffith, M. Giraud of the Conservatoire de Lausanne, Switzerland, and more recently with the famous George Barrere. This will be Miss Pfund's first recital since her New York season when she played with success. The critics universally stress her poetic style and the purity and flexibility of tone, her dependable intonation and technique. She needs little introduction to San Franciscans for she has been a favorite here since childhood.

Miss Grandberry will be welcomed to the concert platform where she appears all too seldom. The con-

cert is under the direction of Alice Sockels. The following is the complete program: Flute—Andante, (Mozart); Praludium, (Handel); Largo, (Bach); Minuetto in F, (Mozart); Rondeau, (La Barre). Piano—Ballade, (Debussy); Rhythmic Etude, (in manuscript), (Howard Hanson); Scherzo, (Moszkowski). Songs—Nina, (Perigol); Sweet Bird, Recitative and Air, (Handel), with flute obligato. Flute—Suite—Romance, Scherzo, Moderato, (Widor), Piano—Ballade in F minor, Op. 52, (Chopin). Songs—L'Heure Exquise, (Poldowski); Songs of Grusia, (Rachmaninoff); Song of the Shepherd Lehl, (Rimsky-Korsakoff), with flute obligato.

TICKETS ON SALE FOR CHAMBER MUSIC

The sale of single tickets for the first concert of the Chamber Music Society of San Francisco's season will open to the public on Monday, October 20, at the Chamber Music Society's box office at Sherman, Clay and Company at 10:00 a. m. Mr. W. J. Riley will be in charge. This opening concert is being looked forward to eagerly by the public and will mark the opening of the musical season for San Francisco.

The program on this occasion is an extremely interesting one and will include a new string quartet by Frederick Jacobi, based on Indian Themes, as well as the F major quartet of Mozart and the stirring and dramatic string quartet of Tancieff, the famous Russian composer. Owing to the large demand it is advisable to make reservations promptly.

GREEK THEATRE PROGRAM

The Committee on Music and Drama at the University announces as the program for the Half Hour of Music at the Greek Theatre on Sunday, October 19, a piano recital by Miss Lena Minehart, a pupil of Miss Caroline E. Irons, who will assist at a second piano. The program in full follows: Fantasia (Mozart), Lena Minehart; second piano accompaniment (Grieg), Caroline E. Irons; Etude, (Liszt), The Fountain, (Doublet), Nooturpe, (Chopin); Rhapsody, (Brahms), Lena Minehart; Polonaise, (Liszt), Lena Minehart.

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Rose Marie of Normandy.....	Del Rigo
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Love's a Merchant.....	Carew
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Among the Willows.....	Phillips
A Good Heart All the Way.....	Clarke
Dancing Time in Kerry.....	Hampson
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My Little Island Home.....	Baden
Ragged Vagabond.....	Randolph

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MUSICAL ARTS INSTITUTE PUPILS' RECITAL

The Musical Arts Institute gave a pupils' recital at its headquarters, 1990 California street, on Friday evening, October 3. The directors of the Institute are Artur Argiewicz and Carol Ann Hulst, and the faculty includes some of the bay region's foremost pedagogical talent. The program was thoroughly enjoyed by a large and representative audience, and every one of the pupils acquitted themselves most creditably in both artistic and technical respect. The complete program was as follows: Requiem, for three celli and piano, (D. Popper). Misses Jean Allen, Dorothea Ullsh, Laurine Matern; Eratic (Grieg), Miss Gertrude Heskins; Deh vien non tardar, Le nozze de Figaro (Mozart), Miss E. Joneneel; Menuet (Porpora-Kreisler), Schon Rosmarin (Kreisler), Mr. Harry Strauss; (a) Etude, Op. 25, No. 1 (Chopin), (b) Ballet music from Rosamunde (Schubert-Ganz) (c) Polinolie (Rachmaninoff), Mr. Walter Frank Hensel; Concerto in C major (Haydn-Popper), Mr. Augustine Allen; Die Allmacht (Schubert), Miss Emilie Zaretsky; Andante and Allegro from Concerto for two violins (J. S. Bach), Mr. Harry Strauss and Harvey Peterson.

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SPRING FESTIVAL

(Continued from Page 1, Column 2)

under him far more valuable than they could ever pay for. They will have one lesson or more a week for five or six months without any expense to them. Dr. Leschke, although German, has conquered the English language to a degree where he can make himself perfectly understood. The writer will be so interested that he expects to attend many of the rehearsals for his own benefit.

Miss Estelle Carpenter made a very eloquent plea for the chorus and the festival speaking of dozens of people, thousands we believe she said, who expressed themselves happy from the experience of listening to last year's Spring Festival. She said that all of us will be proud to assist the City of San Francisco in its endeavor to perpetuate this festival under the direction of Mr. Hertz, and the festival chorus under Dr. Leschke's leadership. Unless such real love for music and unselfishness of purpose is manifested a genuine festival chorus becomes impossible.

J. Emmet Hayden eulogized the work of Alfred Hertz whom he referred to as a genius for whom other communities are covetous but whom San Francisco will retain even at a sacrifice if necessary. The enthusiastic and prolonged applause that punctuated the conclusion of this eulogy was evidence for the sentiments of those present. A. W. Widenham spoke of the difficulties presented in the organization of the Festival Chorus last season and his confidence that this season another and larger chorus will be presented. Mr. Widenham, like the writer and later Ray C. B. Brown of the Chronicle, favored the idea of personal solicitation for members of the chorus. Acting upon these suggestions Chairman Hayden called for a motion to appoint those present as a chorus committee which motion was unanimously carried. The City of San Francisco, the Musical Association of San Francisco, Community Service and the Festival Committee are looking for people so interested in music, so proud of their city, so greatly in love with the art and so enthusiastic about giving this city the best in the world that they find joining the chorus a source

of satisfaction and happiness. They want the truly big-hearted and broad-minded music-loving people in this. The others are not eligible for this great enterprise.

Chester W. Rosekrans, executive secretary of community service, and Mr. Hooke, associated with most worth-while chorus movements in and about San Francisco, were others who gave some excellent advice and offered their hearty co-operation. Among the guests present was Mrs. Jamieson of Los Angeles who took a great interest in the proceedings. And now it is a duty for every one interested in music to boost for the chorus. The slogan is that a chorus of one thousand must be ready by next week. Glenn Wood of Oakland has again been selected as director of the Oakland section of the chorus and no doubt he will do his best which is a whole lot.

SUBSCRIPTION CAMPAIGN

(Continued from Page 1, Column 4)

ask them to allow us to publish their names as a committee endorsing our plan. As soon as all our literature is printed and prepared we shall begin to enlist pupils and teachers willing to assist us in this campaign and shall publish in addition to the prizes certain recognition in the way of publicity which we will gladly present to those specially active in this campaign.

We feel positively certain that the success of this subscription campaign will enable us to produce a music journal of dignified, serious, interesting and helpful proportions. The profession and public will receive as great a benefit from such a journal as we will, and we know that the intelligent portion of the profession will be happy to welcome an independent, dignified music journal that can follow a policy conformant to the highest principles of the profession and that does not need to stoop to ridiculous sustaining of extravagant contentions on the part of unreasonable advertisers. Besides we will be able to devote weekly departments to important subjects which at present we are regretfully compelled to omit.

SINCERE TRIBUTE TO MANSFELD

Ray C. B. Brown in S. F. Chronicle Publishes Well Justified Tribute in Behalf of Distinguished Virtuoso

The editor of the Pacific Coast Musical Review having been prevented from attending the event referred to in the following article, takes pleasure in quoting what Ray C. B. Brown has to say in the S. F. Chronicle of September 28, and emphatically endorses this opinion from former hearings of this master's virtuosity:

"If Hugo Mansfeld turns into a custom the practice that he has begun this season—that of appearing personally on programs with his artist pupils in fortnightly recitals—there is pleasure in store for those who can find room in his residence studio on these occasions. It is, moreover, a privilege, to hear a master of the piano after he has voluntarily withdrawn from the fatigues and stresses of the concert stage while his artistry remains unimpaired.

So consistent is the stream of new names calling upon our attention that we are inclined to forget those who do not keep themselves in the glare of publicity. There was a day when Hugo Mansfeld's name was new, and the fame that he won then and in succeeding years was credited to California. Now that he is no longer in quest of more laurels, it is well for Californians to keep well in mind certain facts about him—that he had a natural and original genius as a pianist that triumphed over tremendous obstacles in its development; that he invented his own piano technique; that he was the first California pianist to tour Europe; that his playing won the commendation of Franz Liszt; that he long enjoyed the reputation of being one of the most brilliant American artists.

"It was my privilege to be present at the first of the fortnightly recitals this season and to hear him play a Bach sarabande, a Mozart sonata, a Chopin nocturne and a ballade of his own. The clarity of his style, the precision of his technique and the expressiveness of his tone were qualities possible only for a virtuoso-poet.

Associated with him on the program were three students, who unconsciously

exemplified the progress that every pianist makes from technician to interpreter. Eunice Ryder, who played Liszt's 'Heroide—Elegique' and Grieg's suite, 'Aus Holberg's Zeit,' was on the crest of the technical stage. Rosalma Nicolas who was heard in Liszt's D flat major concert etude and 'La Campanella,' is past the crest and working well into interpretative understanding. Violet Caldwell, in Drago's 'D minor exercise, Heller's D major scherzo and 'In Memoriam' and Karkany's G sharp minor tarantelle, is in the midst of the expressive stage and has a very promising poetic power.

The Half Hour of Music at the Greek Theatre of the University of California, which took place Sunday afternoon, September 14th, was given by violin pupils of Cedrick Wright who interpreted the following program was very creditably: Romance (Svendsen), Dorothy Crowell; Chaconne (Villa-Auer), Helen Hjelte; Prelude and Allegro (Pusnank-Kreisler), Elenore Webber; Concerto in D Minor, first movement (Wieniawski), Dorothy Dunyon; Andante for four violins (Joseph Helmesberger), Dorothy Crowell, Helen Hjelte, Elenore Webber and Dorothy Dunyon; accompanists were Margaret Goff, Grace Hjelte and Helen Crawford.

Mary Carr Moore, the widely known composer, gave a lecture recital in the Poul Elder Gallery on Thursday afternoon, October 16, the subject of which was Historic and Patriotic Aspects of Narcissa. This is an opera composed by Mrs. Moore and given its initial production in Seattle some years ago and since presented in tabloid or lecture form before prominent musical clubs in California by Mrs. Moore. On this occasion Mrs. Moore had the able assistance of Mrs. E. E. Bruner, soprano, who interpreted the arias allotted to her with excellent voice and splendid interpretive faculty. Mrs. Moore played the orchestral part on the piano. A very appreciative audience was present, who gave evidence of its enjoyment by enthusiastic applause and close attention. It is to be hoped that Mrs. Moore's efforts to bring this work to the attention of music lovers will result to its public presentation.

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Karl Rackle, the excellent pianist and critic, editor of the Question Column of the Pacific Coast Musical Review, is now located in New York and has opened a studio. He is getting rapidly acquainted and no doubt with his ability in pianistic interpretation and his faculties as a writer he should become quickly identified with the leading musical elements of the metropolis.

Don Jose Mojica, the Spanish tenor of the Chicago Grand Opera Company, had the able assistance of Gyula Ormay, that sterling accompanist, who is now returning to the concert platform. Mr. Mojica returned from his Los Angeles opera engagement with Merola en route to Chicago, and stopped long enough to give one recital in Oakland on Thursday afternoon, October 16, in the ballroom of the Hotel Oakland, opening Alice Seckels' Matinee Musicales in that city. The last half of the program was given in the costume of a Spanish cavalier and included Spanish folk and love songs.

Wade Thomas, Jr., an exceptionally gifted young pianist, pupil of Audrey Beer Sorel, will play at the Exposition Auditorium of this city on Friday, October 22, during the great Industrial Exposition. Young Thomas has appeared recently on several public occasions and made such an excellent impression that he has been quite in demand.

George Lipschultz, the genial and popular orchestra leader, who has attracted national attention since his association with the Warfield Theatre of this city, is scoring the greatest success of his career in Los Angeles at present. He is directing a big orchestra at the Loew Theatre and the public has quickly taken to his fine musicianship. His solo work, conducting and picture scoring has created universal enthusiasm. It is gratifying to know that Mr. Lipschultz' splendid efforts have been so quickly recognized in the Angel City.

Miss Beatrice Clifford, the well known pianist, gave a reception in honor of Miss Marion Kislingsbury, pianist, at the Western Arts Club on Thursday evening, October 9. The following excellent program was ably interpreted by Miss Clifford, Miss Elsie Ingham, soprano, and Miss Kislingsbury: Vocal Solos--The Enchantress (Hutton), The Silver King (Chambrade), Miss Elsie Ingham, Miss Marion Kislingsbury, at the piano: Piano Solo--Theme and Variations (Rameau), Miss Beatrice Clifford; Two Characteristic Songs--The Shadow March (Del Riego), Walata Pol (Hill), Miss Elsie Ingham, Miss Marion Kislingsbury, at the piano: Piano Solo--Etude (Chopin), Miss Beatrice Clifford; Vocal Solos--Three Fishers (Old English) (Hullah), Calm as the

Night (Bohm), The Sweetest Flower That Blows (Hawley), Miss Elsie Ingham, Miss Marion Kislingsbury at the piano.

Carrie Jones, former artist pupil of Alma Schmidt-Kennedy of Berkeley, after two years of study in Berlin, Vienna and London, has returned to Vienna for a third year of study. She is working with Richard Buhlig, the well known pianist, who has a master class in Vienna and who is also concertizing extensively in England and on the Continent this season.

Anita Weichhart, one of Elizabeth Westgate's young pupils, was engaged as soloist for the recent County Teachers' Institute at Vallejo. Miss Weichhart chose the following program: Etude Op. 10, No. 12 (Chopin), Polonaise, A flat (Chopin), Seguidilla (Albeniz), Country Gardens (Percy Grainger), Gavotte (Gluck-Brahms), Rhapsodie No. 8 (Liszt). She was obliged to play several encores. Her playing is marked by crystal-clear technique, intelligent phrasing, deep but controlled emotional skill, and a youthful untutored enthusiasm. Miss Westgate is planning a recital for Miss Weichhart for the late Fall, when the program will range from the Chromatic Fantaisie and Fugue of Bach to the music of the ultra modern.

Warren D. Allen, Stanford University organist, has prepared for his Memorial Church program selections entirely based upon hymn melodies, ancient and modern. The programs in full will be as follows: Thursday, October 16, at 4:15 p. m., and Sunday, October 19, at 4 p. m.: Festival Prelude on A Mighty Fortress Is Our God (William Faulkes); Prelude on a Welsh Hymn-Tune, Rhosymedre (Ralph Vaughan-Williams); Choral-Prelude, Rejoice Ye (Nun freut euch) (J. S. Bach); Shining Shore (Schirmer) (Edward Shippen Barnes); Choral-Prelude, Rejoice Ye Pure in Heart (Gray) (Leo Sowerby). Tuesday, October 21, at 4:15 p. m.: Meditation in Ancient Tonality (Harvey Grace); In dulci jubilo (Bach); Toccata on a Gregorian Theme (Edward S. Barnes); Variations on Lassi nus geben Festal Prelude on Ein Feste Burg (Fritz Reuter).

Emilie Lancel, the delightful California operatic mezzo-soprano, made her bow before a San Francisco public, after her return from Europe, at the Colonial Ballroom of the St. Francis Hotel last Thursday evening. A large and enthusiastic audience was present to express its approval of the vocalist's efforts. A detailed review of the event will appear in the next issue of this paper.

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"The Coming Pianist of The World"

—Says Tita Ruffo.

What the Press says of Nyiregyhazi:

Nyiregyhazi played here for the first time. He is in his nineteenth year. The ringmaster used to say of the dashing equestrienne in the circus: "She rides well for one so young." This compliment is often paid a young pianist, but with this addition: "When he is older, he will play with greater thoughtfulness," or his performance is said to be not yet "mature." Youth is not an atrocious crime. Better the dash and enthusiasm of the young than the apathy of middle age, or the coolness of academic reserve.

—Philip Hale in the Boston Herald.

Genius is wisdom and youth. This is said by Edgar Lee Masters, and it was proved again at the concert given by the Boston Symphony Orchestra, Pierre Montoux, conductor, yesterday afternoon in Symphony Hall. On that occasion the eighteen-year-old Hungarian pianist, Erwin Nyiregyhazi, made his Boston debut. He played Liszt's A Major Concerto like a poet and a whirlwind. He was very much of a surprise, for this concerto is not child's play, and those who looked for the first time on a young man, mostly arms and legs, with fingers so long that they made his sleeves seem too short and gave the effect of two fans when he spread his hands over the keyboard—those who looked on this shook their heads, and wondered where in the world he was going to get the tone to compete with Liszt's extremely brilliant and frequently heavy and noisy orchestration.

—Olin Downes in the Boston Post

His long arms have enormous power. He goes crashing and smashing through a concerto in a way to astound one. His brilliancy is enormous.

—Excerpt from the Boston American.

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VOL. XLVII. No. 3

SAN FRANCISCO, FRIDAY, OCTOBER 24, 1924

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Exceptionally Musical and Intelligent Audience Accords Eminent Soprano the Greatest Ovation Witnessed in San Francisco for Years.

Claire Dux Greatest Vocal Artist Among the Newcomers and Fully on a Par With the Song Queens of Old

BY ALFRED METZGER

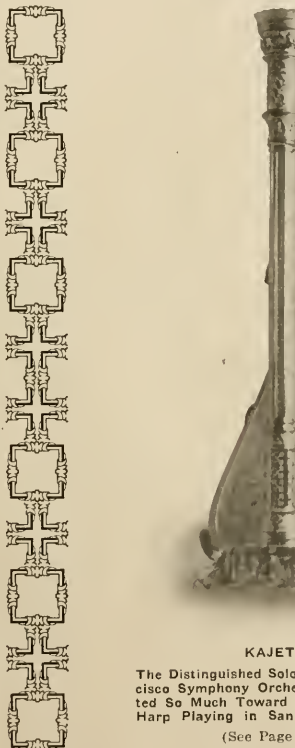
Anyone who missed hearing Claire Dux at the Curran Theatre last Sunday afternoon missed one of the most thrilling experiences in the art of concert singing ever heard in San Francisco. Any vocal student who, knowing Mme. Dux' art, failed to crowd into the theatre, simply cannot be called an artist, nor even one justified to waste any money on a vocal education. Of what use are master classes, so called, whose artistic instinct produce students whose artistic instinct simply compels them to attend a concert like that given by Claire Dux? By this statement we do not wish to infer that the audience greeting Mme. Dux at her concert last Sunday was unsatisfactory in size. Indeed we could not see many vacant seats, notwithstanding the spring weather and temptation to enjoy a drive in the open.

It was a large and superlatively enthusiastic audience of intelligent music lovers who enjoyed every moment and gave evidence of such affection and admiration for the artist that the latter felt drawn toward her hearers and sang in a manner that we have never heard surpassed in concert going. To listen to Mme. Dux sing is an education in itself. She can draw tears at one moment and smiles at the next. She sings with exceptional intellectual force and produces her tones with a limpidity and accuracy of pitch that is a veritable joy to listen to. If any resident artist wishes to hear how high tones should be produced and manipulated there is no better lesson in the world than to hear Mme. Dux.

Her Mozart singing is the quintessence of refinement and delicacy. It is presented with a finesse and accuracy that is positively enchanting. Her tone coloring is one of the most admirable vocal feats we have ever heard performed. The Schumann and Strauss songs were interpreted with a poetic and romantic elegance that cannot be surpassed and that hardly can be equalled. Schumann's *Mondnacht*, Sandmann, Nussbaum and the encores, among which Strauss' *Ständchen* stood out prominently, were sung with inexpressible beauty of tone and enchantment of expression. Words fail to describe the emotions experienced by intelligent music lovers when listening to Claire Dux interpret the classics. It is an experience that will remain in the memory of those who heard the artist to the end of their day.

Among the English group of songs there were some not exactly endowed with depth or warmth, and yet in Mme. Dux' care they became works of exceptional musical value, attaining an importance which even their composers rarely expected them to possess. Mme. Dux is not master in the art of tone production and tone coloring. Her low tones are resonant and rich. Her middle tones are warm and appealing. Her high tones are bell like, velvety and true. Her great art is specially evident in her high notes. She attacks them with a tenderness that causes the ear. She sings her crescendo and diminuendi with surpassing elegance of style. Her breath control is astounding and her attainment of climaxes is truly matchless. We have never heard an artist in whom purity of tone, accuracy of pitch, intelligence of phrasing, clarity of diction, beauty of coloring and warmth of expression were so uniformly represented as they are in Mme. Claire Dux. We cannot imagine an adjective sufficiently extravagant to surpass the admiration we experienced when listening to Mme. Dux' vocal art.

Not less excellent in his sphere than Mme. Dux proved in hers was Seidler Winkler, an accompanist par excellence. His accompaniments proved the essence of artistic skill and musicianship. His touch is velvet like in its softness and yet sufficiently firm to assert itself at all times. He phrases with a finish and artistic judgment we have never heard surpassed. His accompaniment to Schumann's *Mondnacht* was specially effective.



KAJETAN ATTIL

The Distinguished Solo Harpist of the San Francisco Symphony Orchestra, Who Has Contributed So Much Toward an Increasing Interest in Harp Playing in San Francisco and Vicinity.

(See Page 5, Column 1)

tive and enchanting. His interpretation of the piano part to *The Fairy Pipers* was the highest achievement of a real master. It is rare indeed that one hears two such artists so thoroughly equipped, so splendidly attuned, so evenly matched than Claire Dux and Seidler Winkler. And if you add to her artistic accomplishments the inexpressible charm, cordiality and generosity of her personality you have in Claire Dux one of the rarest artists ever appearing before a musical audience.

The complete program rendered on this occasion was as follows: *Rideaux la Calma* (Mozart), *Les belles manieres* (French air breton) (Arr. by Deems Taylor), *Preghiere* (Gergigiani), *Mondnacht* (Schumann), *Sandmann* (Schumann), *Nussbaum* (Schumann), *Mein Auge* (R. Strauss), *Fruchlingesdröge* (R. Strauss), *Chere nuit* (Bachelot), *Serenade française* (Leoncavallo), *Charming Chloe* (Edward German), *Little Star* (Mexican Folk Song) (Arr. by Frank La Forge), *Les Silhouettes* (John Alden Carpenter), *The Fairy Pipers* (A. H. Brewer), *The South Winds* (T. Deansmore).

Conductor Walter Henry Rothwell Enthusiastically Applauded When Entering the Stage to Give the Signal for the Beginning of the Sixth Season of the Philharmonic Orchestra—The First Brahms Symphony Feature of Introductory Concert

BY BRUNO DAVID USSHER

LOS ANGELES, Oct. 17.—As if to give a high pledge for the sixth season now starting, the Philharmonic Orchestra, under Conductor Walter Henry Rothwell, gave a heartwarming performance when the new concert series opened Friday afternoon, October 10th. There prevailed an expectant, almost festive mood in the Philharmonic Auditorium before and during the concert. The audience, of capacity size, welcomed the maestro with

in Ravel's choreographic tone poem *Le Valse*, and finally during *Death and Transfiguration* by Richard Strauss great beauty of tone in compelling interpretations, impressive unity, lovely blending, rhythmic vigor and contrasts ranging from deft lyricisms to climaxes reared high on broad basis or hurled like thun- derbolts of Zeus. And still more, a pliability and freedom of shadow and phrasing which is the tonal key to the listening heart. Public thanks then were generous. Director Rothwell had to bow again and again and as the orchestra stood in acknowledgement plaudits still grew. Thus one is inclined to reverse the adage and take as a happy omen for the new season that all is well which begins well.

Le Valse by Joseph Ravel, eminent French modernist, was the novelty of the concert. The classic first symphony of Brahms and *Death and Transfiguration* by Richard Strauss flanked the new work. Both have been presented several times. Ravel in this opus has dispensed with extreme impressionistic pictorialization. He indulges in a mental *al fresco* method blended with the dabs of the pointillist. Out of a dark, almost vaporous, constantly changing maze of a sound a simple Viennese waltz tune is heard, like stars gleaming through shreds of shifting clouds and again hidden. The waltz theme is modernly harmonized, strange and yet telling of languor, love, desire crying unconsciously out for fulfillment. There are bitter, threatening outbursts. In this picture of Vienna smiling through war misery? (The composition was written during the war.) In mood the work has something in common with Schelling's *Victory Hall* based on the verses of Alfred Noyes:

"The cymbals crash and the dancers walk
With long silk stockings and arms of chalk.

Shadows of dead men stand by the wall
Watching the fun of the victory hall."

According to Ravel it is a picture of an Imperial Court (1854) ball under Napoleon, but even so, the music in part portrays the social and military debacle France had to meet sixteen years later. It is a striking composition, fascinating as the waltz rhythm moves on constantly, at times languid, at others angrily, breathlessly contracted. With a violently sweeping apotheosis the opus ends. It is clever, entertaining music its effects poignantly emphasized in the rendition. The audience may have been surprised at the treatment of a waltz theme, but enjoyed the work, judging from corollary applause.

In the program for the second Symphonic Pair to be played by the Los Angeles Philharmonic Orchestra this Friday afternoon, October 24th, and Saturday evening, October 25, Walter Henry Rothwell, conductor of the orchestra, has followed the policy begun with the inaugural concert of this season of playing works new to Los Angeles and that of the modern too. Of the five numbers to be given, including the two arias to be sung by the soloist, Mme. Thalia Sabaneva, four are having their Los Angeles premieres.

The concert opens with the rendition of Glazunov's *Symphony No. 6* in C minor. This is one of the greatest works of this most brilliant Russian composer of the modern school. Then Mme. Thalia Sabaneva, Greek prima donna who has created a furor with her rendition of Russian roles at the Metropolitan Opera in New York City, and whose appearances with the Los Angeles Grand Opera

(Continued on Page 8, Col. 1)

The years bear witness

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*I*n a position of honor, standing among the famous portrait paintings of great musicians in Steinway Hall, in lower New York, you will find it today. It is the piano that Henry Steinway, seventy years ago, built as a labor of love. He built it as a present to his bride.

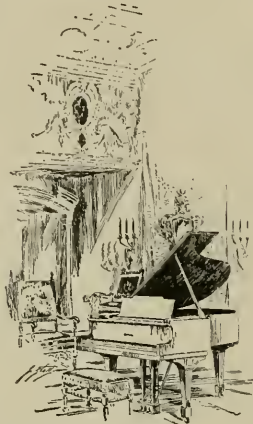
Now I, who am also a Steinway piano, stand among the other Steinway pianos at Sherman, Clay & Co., here on the western coast. The years that lie between me and that original Steinway piano have seen many changes. But two changes they have not seen. They have not seen Steinway pianos made in any other spirit than a spirit of love; and they have not seen them under any other supervision than Steinway supervision.

When I left the Steinway factory on Long Island and began my long journey to the Coast I had been six years in the seasoning and making. The control and management of the business was in the hands of the third and fourth generations of the household of Steinway. Eight members of the Steinway family had directed my evolution from the raw wood, steel and glue into the completed piano. Nearly all the skilled workmen in those great shops had been in those shops for many years. It was wood and steel and glue until they shaped me. Now, I am as much of the spirit of Steinway as the first piano Henry Steinway built.

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my other wood, nine months were spent shaping and fashioning me in the factory. In that one general factory every part of me was made, including plate, rim, hammers, brass castings, action, and all special hardware. Nothing was let out on contract. Nothing was left to outside influence.

It means that I am, in fact, a Steinway piano---that my charm will endure for years to come, that my resonance will last, that my full, rich, singing tone and responsive action will delight those who

possess me as long as materials shall cling together. So after six years of such patient fashioning, I left the Long Island factory and came West. I was unloaded from my long cruise and carefully gone over in the Sherman, Clay & Co. shops. And now I stand on the floor at Sherman, Clay & Co. among other pianos, waiting for the purchaser who shall come to claim me.

Sometimes I talk over the old days in our original home with the other Steinway pianos here at Sherman, Clay & Co. We miss the cheery companionship of the old square grand, with its rosewood case---the piano that Henry Steinway built. It used to preside over us like a proud little old great-grandmother. But usually we discuss the future. We discuss the homes that each of us, in the days to come, will be carried away to like brides.

Some of us are eager to preside over great mansions, with servants to dust us off, and drawing rooms to inhabit. Some of us are ambitious to have careers on the concert stage. But I have a different ambition.

I want to be the piano near the fireside, where a modest family gathers about me and plays familiar melodies. I want to be the companion, from the very first, to little children as they learn to touch my keys. I want to be the discreet---and the only---third person present between lovers. I want to spend my days in a little happy home. Surely, if some family knew how eager I am to make their love for me worthwhile, they would come and claim me without delay. Doesn't some couple with a modest home and purse want to come in and discover how it can claim its Steinway piano?

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EDITORIAL ANNOUNCEMENT

The Pacific Musical Review does not brag. Consequently we do not consider the size of the paper, or the circulation or the merit of our editorials or criticisms, in comparison with those of our contemporaries, as a dignified or useful subject for discussion. There are things like now, when for obvious reasons we are compelled to reduce the size of the paper to eight pages. There are times when we publish twelve pages. Frequently we publish sixteen pages and once a year we publish eighty pages. The volume of material we publish does not represent the value of the paper to the profession and the public.

What we are trying to do is to make life easier for the artists and the teachers. We want to combat the unreasonable prejudice against resident artists, teachers and composers. We want to help everyone who is worthy of it. To do this we feel that as many musical people as possible should subscribe for the paper. Only through an extraordinarily large subscription list can we be somewhat independent in regard to our advertising department. We are now trying to see whether the musical profession of the Pacific Coast wants an independent music journal or whether it wants advertisers to support a music journal in exchange for special privileges. During the season 1924-25 we shall continue to give our readers a music journal with a backbone and with a policy of encouragement for resident artists and teachers of merit.

JACOBI WORK OPENS CHAMBER MUSIC SEASON

The opening concert of the Chamber Music Society of San Francisco on Tuesday evening, October 28th, at Scottish Rite Hall, will present a first performance of a new string quartet by Frederick Jacobi. Mr. Jacobi is a San Franciscan, who has made a distinguished place for himself among American composers. His songs, symphonic works and chamber music pieces have received wide-spread recognition and are to be found on the programs of the leading artists, orchestras and ensembles of America. The new work is the result of Mr. Jacobi's researches among the aboriginal tribes of New Mexico Indians and is based principally upon the themes, rhythms and musical atmosphere of these people, which impressed themselves upon him during his sojourn among them. In this quartet the composer has attempted to convey the spirit, rather than the letter, of the remarkable music of this people.

Concerning this Indian music, Mr. Jacobi has the following to say: "Indian music has failed, so far, to make a deep impression on the civilized world. Perhaps the fault lies not in the music itself, but in us. Art has only recently broken the bonds of classicism and turned to wards strange countries and primitive peoples in its search for new aspects of beauty. We have perhaps not been ready here to appreciate the wild and strident music of our North American Indians."

Like all things new, Indian music seems at first to be chaotic and vague. It is only as one knows it better that it crystallizes and becomes definite. It seems at first to be monotonous and childishly simple. One finds later that within its sphere it expresses a variety of moods and that, rhythmically at least, it is often amazingly complex. With the voice and drum—melody and rhythm complex—the Indians have created music which is free and strong. It is music which intoxicates with the strength of its regular pulsation and excites with the suddenness of its unexpected vagaries. It is music which, in its crude way, has mastered the artistic principle of unity and contrast. And it is excellently constructed for the Indians have a fluid, limited, perfect in its scope and not, in our sense, emotionally warm. But it has the supreme attribute of an intense and thrilling vitality—a fundamental and barbaric energy. And when one considers it in connection with the ritualistic dances, of which it is most often a part, it acquires a symbolic significance which is not related to spiritual depth."

This will be the first performance of this work anywhere and the composer has dedicated it to the Chamber Music Society of San Francisco, who, some years ago, it will be recalled, gave this delightful Serenade for Strings.

Other numbers on the program will be the F major String Quartet of Mozart and the stirring and dramatic quartet for strings by Taneiev, the remarkable Russian composer. The sale of single tickets for the first concert of the Chamber Music Society of San Francisco's season is now open to the public at the Chamber Music Society's box office at Sherman, Clay & Company, Mr. W. J. Hiley in charge.

This opening concert is being looked forward to eagerly by the public and will mark the beginning of the musical season for San Francisco. The program on this occasion is an extremely interesting one, and owing to the large demand, it is advisable to make reservations promptly.

DOMINICAN COLLEGE ANNOUNCES NEW SEASON

We take pleasure to quote from last Sunday's musical page of the Examiner the following commendable plans for the new season by the Dominican College of San Rafael, an institution of rare artistic eminence and one to whom the people of Marin County as well as the students of the college are greatly indebted:

The third season of the Artists' Series at the School of Music, Dominican College, San Rafael, under the management of Alice Metcalf will open on Wednesday evening, October 29 at 8:15, with the Russian Cathedral Quartet. Their program is richly varied—Russian chants, folk songs and operatic selections are sung in the original Russian and then in our own language are presented a number of favorite English and American songs. Seven concerts will appear during the season when the following artists will appear:

Second concert, Tuesday evening, December 9, Eva Gauthier, mezzo soprano, known as "the high priestess of modern song."

Sunday afternoon, January 11, Charles Bulotti, tenor, and Marguarite Raas Waldrop, soprano, in a joint recital.

Thursday evening, February 5, San Francisco Chamber Music Society, Elias Hecht, founder.

Wednesday evening, March 11, Erno Dohnanyi, Hungarian pianist and composer.

Wednesday evening, April 22, Reinald Werregrath, American baritone.

Sometime in May, Kajetan Attl, harpist, and Walter Ferner, cellist, both of the San Francisco Symphony, in a joint recital.

These concerts, which were first sponsored by a small group of music lovers in San Rafael and Ross, have now become an established factor in the cultural life of Marin county.

DELIGHTFUL JOINT VIOLIN AND PIANO RECITAL

Eugenia Argiewicz Bem, Violinist, and Lev Shorr, Pianist, Will Appear at the Fairmont Hotel Ballroom Next Friday Evening.

A concert which promises to be unusually interesting and artistically distinctive is the one announced by Lulu J. Blumberg to take place in the Ballroom of the Fairmont Hotel on Friday evening, October 24. This event will consist of a joint violin and piano recital by Eugenia Argiewicz Bem and Lev Shorr. Mrs. Bem is so well-known in California as a violinist of the rarest accomplishments and skill that it is almost unnecessary to go into further details. However, it is necessary to say that this exceptional virtuoso is an artist of such charming qualities that her appearance should be the signal for every music lover who enjoys a high, round and luscious tone and an interpretation that exhales emotion and colorful poetry to purchase tickets immediately after reading this.

Mr. Shorr is not so well-known by the public in general. However, those who have heard him are unanimous in their expression of enthusiasm over his remarkable technical resources and his numerous intellectual feats in classic interpretations. He will prove a delightful surprise to those who have never heard him and an agreeable treat to those who are familiar with his work. The complete program to be presented on this occasion will be as follows:

Sonata Appassionata, Op. 57 (Beethoven), Lev Shorr; Concerto, Op. 20, F major (Edouard Lalo), Eugenia Bem; Etudes—E major, C sharp minor, (duet), C minor (revolutionary), (Chopin), Ballade, Op. 23, G minor (Chopin), Lev Shorr; Concerto, E minor, played without pauses, (Jules Conus), Eugenia Bem.

PERSINGER-JACOBI PIANO RECITAL

Louis Persinger, violinist, and Irene Jacobi, pianist, will join forces in one of the most interesting Sonatas programs of the season to take place Thursday evening, November 20th, in the ballroom of the Fairmont Hotel under Alice Seckels' direction. Mr. and Mrs. Jacobi will be in San Francisco until after this recital since Mr. Jacobi's works will be produced this season by both the Chamber Music Society at its opening concert and the Symphony Orchestra at its second concert. His wife is an authority on chamber music playing, having had splendid success in Sonata recitals in New York with Michael Tregan, first cellist of the Philadelphia Symphony. She has studied at the Institute of Musical Art and with Gallico in New York, and has coached with the famous Fritz Kreisler, having given numerous recitals with his artist pupils. It will be a delight to hear Mr. Persinger again in Sonatas. They will perform Brahms' Sonata in D minor, Mozart's Sonata in C major and the Richard Strauss Sonata in E flat major.



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RESIDENT ARTISTS REVEAL ARTISTIC SKILL

San Francisco Musical Club Concert, Pfund-Moore Flute and Piano Recital and Second Event of Ida G. Scott's Fortnightly Well Attended

By ALFRED METZGER

There was a large audience in attendance at the Ballroom of the Fairmont Hotel on Thursday morning, October 16th, when the San Francisco Musical Club gave one of its regular programs. The compositions selected for interpretation included Italian and Spanish works and were refreshingly interpreted by some of the city's prominent disciples of the modern school. The number of the program consisted of Wolf-Ferrari's Trio in D major, which, although somewhat modern, did not contain those elements that offend the sensitive ears of conservative musicians. The work consists of four movements and was interpreted by Myra Palache, piano, Winifred Forbes, violin, and Jean Allen, violoncello, in a manner that showed careful preparation, artistic adaptability and pleasing ensemble concerning the blending of tone quality and phrasing.

Pearl Hossack Whitcomb, soprano, sang a group of Italian songs including O Bocca Dolorosa, Villanelle, Sur Ta Bouche (Sibella), and Triste Ritorina (Barthelmy) with exceptional dramatic or lyric instinct, as the case necessitated, and a clear voice. Mrs. Whitcomb showed versatility of conception and individuality of style and merited the enthusiastic applause that rewarded her for her artistic efforts. Lincoln Batchelder played the accompaniments with unusual judgment and with that finish which characterizes all his work.

Marion de Guerre Steward played the following group of piano compositions: Triana (Albeniz), Malagueña (Albeniz), Danse Rituelle du Feu (Manuel de Falla) and the usual delighted her hearers with the ease of her technique and the emotional character of her phrasing. Virginia Treadwell sang: En Cuba (Arranged by La Forge), Preguntales a las Estrellas (Arr. by La Forge) and Clavelitos (Velverde) with flexible voice, pleasing rhythm and colorful expression. The entire program was thoroughly enjoyed and the audience manifested its pleasure by frequent and prolonged tokens of appreciation.

Christine Howells Pfund, flutist, and Jessie Moore, pianist, assisted by Eula Grandberry, soprano, gave a very interesting program in the Italian Room of the St. Francis Hotel on Friday evening, October 17th, when representative music lovers and professional musicians gave evidence of their approval by heartily applauding the participants. Mrs. Pfund, as on previous occasions, punctuated her interpretations with her temperament and phrasing and played the representative flute compositions in a manner showing serious study and painstaking preparation. She is a very sincere young artist who deserves the success she achieves.

Miss Moore is an exceptionally accomplished pianist who both technically and emotionally brings out the finer aspect of pianistic art. She is unusually endowed and has added to a natural talent an intelligent grasp of the artistic properties of piano interpretations. She understands thoroughly how to obtain the most pleasing effects from ultra-modern works, while at the same time grasping the poetic beauty of the older classics.

Miss Grandberry gives evidences of being an experienced vocal artist whose lyric soprano voice is ringing in quality and who takes her singing seriously. She exhibits taste and individuality of expression and never fails to elicit hearty and spontaneous applause. The complete program of this event, which was given under the direction of Alice Seckels, was as follows: Flute—Andante (Mozart), Praludium (Handel), Largo (Bach), Minuetto in F (Mozart), Rondeau (La Barre); piano—Ballade (Debussy), Rhythmic Etude (in manuscript) (Howard Hanson), Scherzo (Moszkowski); songs—Nina (Pergolesi), Sinner's Prayer (relative to all (Handel), with flute obligato, flute—Suite Romance, Scherzo, Moderato (Widor); piano—Ballade in F minor, op. 52

(Chopin); songs—L'Heure Exquise (Poldowski), Songs of Grusia (Rachmaninoff), Song of the Shepherd Lehl (Rimsky-Korsakoff), with flute obligato.

The second fortnightly soiree took place in the Colonial Ballroom of the St. Francis Hotel when Ida G. Scott, true to her policy of encouraging resident artists, presented Ellen Edwards, pianist; Lawrence Strauss, tenor, and Elizabeth Alexander, pianist, to give a modern English program. While Miss Scott is heartily to be commended for giving our musical audiences an opportunity to hear the best of the ultra modern school presented by capable artists, it is only natural that a writer cannot express himself contrary to the dictates of his conscience. The program appended to this comment contained representative works by modern English composers which made up in difficulty of technical requirements and bizarre characteristics of theoretical treatment what they lacked in soundness of ideas and continuity of thematic development. The artists are entitled to hearty praise for the manner in which they overcame the almost unsurmountable technical and emotional obstacles which these works presented. Miss Edwards surely rose in the estimation of her audience because of the thoroughness with which she interpreted the difficult though banal, Ireland Sonata. Later she interpreted The Dew Fairy by Frahm. In a Vodka Shop by Arnold Bax with equal ingenuity and skill. She is an excellent pianist and plays with intellectually and sympathetic understanding. Her interpretations are always musically and she plays with head and heart



RELD M. CAILLEAU

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alike. Lawrence Strauss displayed his versatility and mastery in perception in adequate interpretations and delighted his hearers with the successful presentation of works of a somewhat questionable artistic value.

This knack to present something that seems rather unimportant and change it into something worth while to listen to is the evidence of artistic perception and Mr. Strauss on this occasion, like on previous ones, has added to his enviable reputation as vocalist of exceptional force and intelligence. The accompaniments of Miss Alexander were indeed charming and discriminating. They proved the pianist to be possessed of special talent and endowed with the rare gift of artistic instinct. The complete program was as follows: Sonata for Piano (John Ireland); song—The Seal Man (Masefield) (Rebecca Clark); piano solos—(a) The Dew Fairy (Frank Bridge), (b) In a Vodka Shop (Arnold Bax); songs—Chanson de Barbeine (Alfred de Musset (Eugene Goossens), I Heard a Piper Piping (Joseph Campbell) (Arnold Bax), The Hare (Walter de la Mare) (Arthur Bliss), A Lullaby (Cabal O'Byrne) (Hamilton Harty), A Song of London (Rosamund Watson) (Cyril Scott), I Was a Lover and His Lass (Shakespeare) (Roger Quilter).

The next Fortnightly will take place on Monday evening, November 3rd, and will consist of a chamber music program to be presented by May Mukle, violoncello; Lajos Fenster, violin, and Ellen Edwards, piano.

INA BOURSKAIA OPENS SECKELS SERIES

The Alice Seckels Matinee Musicales for the season 1924-25 were inaugurated in the Ballroom of the Fairmont Hotel on Monday afternoon, October 20th, in the presence of a large audience by Ina Bourskaia, the distinguished Russian mezzo soprano, who has been heard in San Francisco on previous occasions and who has become identified with the Metropolitan and Chicago Opera Companies during the last two years. This was

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the first time the San Francisco musical public has heard this artist in concert. It cannot be conscientiously asserted that she made as deep an impression with her concert program as she has done with her operatic work.

While the voice is rich and sonorous it is not used with that finish of tone production and evenness of quality which a truly great concert artist should reveal. Furthermore there is occasionally a deviation from the pitch when such discrepancy is especially annoying. Miss Bourskaia also uses her high tones in a manner to exhibit a brittleness and stridency which would not be evident if she understood the knack of covering her high tones. Vocal art is a most serious and difficult study and many faults in tone production and phrasing as well as breathing are hidden in operatic work, where orchestra, chorus and ensemble numbers cover a multitude of sins. Concert work, however, is an entirely new field and altogether a different phase of musical artistry. Too many operatic singers are under the impression that concert singing is just as easy as operatic work. They are mistaken.

Possibly with further practical experience in concert work and with added understanding of the intricacies that must be overcome in the interpretation of such classics as Beethoven's In Questa Tomba, Liszt's Die Lorelei, Schubert's Der Leiermann, Mozart's Alleluja and others Miss Bourskaia will possibly please serious music lovers more than she does now. If she ever attains that stage of her concert career when the expression of her vocal art matches the charm of her personality, then indeed will she have attained a high standard in the skill of concert giving.

In Mrs. Hennion Robinson of Los Angeles Miss Bourskaia selected an unusually artistic accompanist who understands the art of administering instrumental support of the soloist to a high degree. Her accompaniments were marked by serious musicianship and expressive judgment. ALFRED METZGER.

Caroline E. Irons presents her pupil, Lena Minehart, pianist, at the Half Hour of Music at the Greek Theatre of the University of California Sunday afternoon, October 19th. The following program has been selected for this occasion: Fantasia (Mozart), Lena Minehart; Second piano accompaniment (Grieg), Caroline E. Irons; Etude (Liszt), The Fountain (Doullet), Nocturne (Chopin), Rhapsody (Brahms), Lena Minehart; Polonaise (Liszt), Lena Minehart.

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Feodor Chaliapin, the outstanding operatic figure of the day, a favorite here from his previous appearances in opera and concert, is scheduled for these courses. Among the other vocalists of distinction and popular appeal will be Mme. Ernestine Schumann-Heink, the dowager queen of the vocal world, Louis Graveure, baritone, Ina Bourskaya, mezzo-soprano, remembered locally from her appearances with the Russian Opera, and who since that time has been one of the principal members of the Metropolitan, Chicago and Ravina Park Opera companies. Claudia Muzio, whose successes in opera in Paris, Monte Carlo and Buenos Aires were further verified by her engagement at the Metropolitan and Chicago Opera Houses, will be heard for the first time in recital on the Thursday series; Royal Daddam, with his popular type of program, Rosa Ponselle, already a favorite locally, Clair Dux of the Chicago Company and Florence Easton of the Metropolitan will each be heard in recital in Los Angeles for the first time on these courses; Sophie Braslau, contralto, Tito Schipa and the delightful Frieda Hempel in her Jenny Lind impersonation will all be heard on this Tuesday series.

Those interesting pianistic twins, Guy Maier and Lee Pattison, whose one appearance with the orchestra two years ago makes their return in recital eagerly anticipated, Percy Grainger, composer-pianist, and Mieczyslaw Munz, the brilliant young Polish pianist, with the always welcome Mischa Elman and, Erna Rubinstein, violinists, will each be heard on these courses.

Two new types of programs will be introduced this year by Manager Behymer. First the deReszke singers, four American boys, whose vocal achievements were such that the great Jan deReszke loaned them the use of his name. This quartet, with its programs of Old English madrigals, modern English, Sailor chantes, and a group of lieder has enjoyed a vogue during the past two seasons in Paris and London. Alberto Salvi, protege of the Italian government, acclaimed by the critics as the world's finest harpist, will be heard for the first time in Los Angeles on the Tuesday course. Accredited with having revolutionized harp playing, giving it power and character as well as musical feeling, Salvi has achieved success that might well be envied by any prima donna.

Anna Pavlova and the Ruth St. Denis Companies, the only two important touring terpsichorean artists before the public today, will each present programs on the courses. This year will be Pavlova's farewell and to the end of making her final appearances in America at unforgettable events, she is bringing both Novikoff and Volinine as dancing partners, new ballets, costumes and scenic investiture. Don Quixote, which she just produced with immense success in London, has been chosen for the program on the Thursday series.

KAJETAN ATTL'S EDUCATIONAL INFLUENCE

Those of our music lovers who admire Kajetan Attl's brilliant harp interpretations with the San Francisco Symphony Orchestra and occasionally his effective solos at concerts of the highest character, do not know what admirable influence this splendid musician exercises over the young students who are becoming some of California's leading harpists. At present Mr. Attl's class includes forty harp students and it is rapidly approaching the fifty mark. Since Mr. Attl's arrival in San Francisco a great interest in harp playing has been aroused. Where formerly comparative few students took up the harp as an instrument, except at some of the Convents where music has always been a serious branch of study, at present there are many young musicians adopting harp playing as a profession.

Where formerly it was difficult to obtain extra harpists for orchestras now there is no difficulty whatever to obtain the services of competent young harp players with the result that a number of theatre orchestras that formerly dispensed with a harp are now adding this instrument to their ensemble. Pupils and former pupils of Mr. Attl are now playing at the California Theatre, the Warfield Theatre, with the San Francisco Symphony Orchestra, with the Cleveland Symphony Orchestra and with the Chicago Symphony Orchestra.

Mr. Attl has been affiliated regularly with the faculty of the Dominican College of San Rafael for the last eight years, and feels highly appreciative of the honor to be associated with what he considers one of the most efficient and prominent music schools in the country. While Mr. Attl will be greatly occupied with his regular work and his pupils he will have sufficient time to fill a number of concert engagements, some of which have already been arranged. Mr. Attl's new harp

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SCHOOL CHILDREN SING AT EXPOSITION

The California Industries Exposition, which started on Monday afternoon, October 20th, introduced as one of its principal features a chorus of three hundred children from the Bay View, Commodore Sloat and Hamilton James (High) Schools, who sang on the opening night a number of classical and patriotic songs which were directed by Estelle Carpenter, director of music of the San Francisco Public School Department, accompanied by the Municipal Band under the direction of Mr. Sapiro. An interesting song which was featured was Rudy Seiger's California Lullaby written for the Family Club and much loved by the children as Miss Carpenter has given it to all the Public Schools of the City. The other songs rendered were the Star Spangled Banner, I Love You California, All the World Loves San Francisco, The Heavens Resound, Pilgrims' Chorus, My Own United States, and San Francisco Evermore. The children participate on Monday, Wednesday and Friday of each week. Pupils from different schools appear on each occasion and all the children sing without rehearsals. Altogether 2,400 children will participate during the course of the exposition.

Hother Wismer, the well known violinist, has prepared a splendid program for his concert to be given on Thursday evening, November 6th, in the concert room of the Fairmont Hotel. Mr. Wismer is a member of the San Francisco Symphony Orchestra and one of the best known and most successful musicians in California. The program to be presented on this occasion will be as follows: Suite op. 11 (Goldmark), Violin Concerto E flat major (Mozart), Farewell to the Forest (Wheeler Beckett), Improvisation and Rejoicing (Ernst Bloch), La Trille du diable (Tartini), Adagio and Allegro in B minor (Bach), Meditation No. 1 op. 42 (Tchaikowsky). Charles Hart will be the accompanist, and a better choice could not have been made.

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LUCILE WHITE TO SING AT FAIRMONT

Already a favorite with a large number of San Francisco music lovers, Lucile White, coloratura soprano, will make her formal debut at the Fairmont Hotel Wednesday evening, October 29th, under the management of Madame Vought with Lincoln Batchelder, pianist, and Alice Guthrie Poyner, violinist, as assisting artists. Miss White was winner of one of the scholarships offered by the Vought School of Music for 1924-25, and Alfred Hurtgen, one of the judges, was enthusiastic over the beauty of her voice and its development. She has been studying with Madame Vought for upward of two years. Her program will include old Italian, French and English songs and a group by American composers in addition to operatic arias.

Batchelder is one of the foremost resident artists. He studied with Joseph Lhevine and other masters of the piano and has made a splendid record alike as a soloist and accompanist. Mrs. Poyner always commands a respectful hearing for her work as a violinist, which is characterized by fine technique and tone, the result of long study and absolute devotion to her art.

Following will be their program: Piano solos—(a) Etude E major (Chopin), (b) Concert Etude (Scholzer), Lincoln Batchelder, Soprano solos—(a) Old Italian, Se tu m'ami (Pergolesi), (b) Old English, The Plausible Lover, Pastoral (Henry Carey), (c) Old French, Chantons les amours de Jean (arr. by Weckerlin), Lucile White; Violin solos—(a) Legende (Wieniawski), (b) Siciliano, (c) Rigaudon (Francoeur-Kreisler), Alice Guthrie Poyner; Soprano solos—(a) Songs My Mother Taught Me (Dvorak), (b) Aria, Je suis Titiana, Mignon (Thomas), Lucile White; Songs by American composers—(a) Do Not Go, My Love (Hageman), (b) Yesterday and Today (Spross), (c) The Answer (Terry), Lucile White; Violin Solo—Zigeunerweisen (Sarasate), Alice Guthrie Poyner; Soprano solo—Aria, Waltz Song from Romeo and Juliet (Gounod).

PERCY GRAINGER OPENS AUDITORIUM SEASON

Jazz numbers raised to the height of respectability are being presented by Eva Gauthier, famous mezzo soprano, as part of her regular concert program this season with greatest success. Miss Gauthier will be featured as guest artist with the San Francisco Symphony Orchestra, Alfred Hertz conductor, in the second of the municipal popular concerts to be held in Civic Auditorium.

Eastern critics were at first doubtful over the innovation presented in the singer's program, but later were loud in her praise. The Literary Digest several months ago devoted an entire page to Miss Gauthier's pioneering work in presenting truly American compositions in a program with the usual concert numbers. Percy Grainger, Australian pianist, will open the municipal concert series this season on the night of November 10. Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, announces that the season seats for this group of five concerts is going exceptionally well. A number of block reservations have been made by musical societies. The city concerts will have as their guest artists during the season Mischa Elman, celebrated violinist, and other musicians of note. Seats are selling at from two to four dollars for the entire series of five concerts.

THE ROMAN CHOIR BEING RAPIDLY BOOKED

Frank W. Healy, who has completed all arrangements for bringing The Roman Choir, comprising the master singers of the Patriarchal Roman Basilicas and the Sistine Chapel of the Vatican to America this season, announces that they will arrive in New York City on the steamer Giuseppe Verdi November 26th prepared to give their opening concert on Thanksgiving Day. Mr. Healy has received inquiries for concerts from hundreds of Havana, Cuba, the first five to be given in the National Theatre and others at the great Alai Building, all under the patronage of His Lordship, Bishop Gonzales Estrada and the Catholic Association of Cuba, and under the management of the Tolon Theatrical Syndicate.

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The Elwyn Concert Bureau is now part of the Wolfsohn Bureau and has priority booking rights on all the parent organizations attractions coming to the Pacific Coast. The Artist Series announced for the coming season will consist of eleven popular priced concerts, with the exception of two attractions all will be presented in Scottish Rite Hall. The concerts of Jascha Heifetz, violinist, and Roland Hayes, phenomenal negro tenor, will be at the Casino Theatre.

The following are those who will be heard at Scottish Rite. Moriz Rosenthal, pianist; Cecilia Hansen, violinist and peer of the Auer clan; Isa Kremer, young Russian singer of international folk songs; Maria Ivan, Europe's greatest coloratura soprano; Albert Spalding, foremost American violinist; Mabel Garrison, gifted and gracious soprano; The London String Quartet, unsurpassed chamber music ensemble; Reinald Werrenrath, greatest concert baritone, and Merle Acock, leading contralto of the Metropolitan Opera House.

Arrangements have been made whereby subscribers may purchase season tickets covering the entire eleven attractions at a special reduced price.

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Golden Moon.....	Rolt
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Land of Might Have Been.....	Novello
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Spring Comes Laughing.....	Carew
Beauty of Love.....	Carew
Love's a Merchant.....	Carew
The Market.....	Carew
Among the Willows.....	Phillips
A Good Heart All the Way.....	Clarke
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Ragged Vagabond.....	Randolph

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WARFIELD THEATRE

Following the current engagement of The Mine With the Iron Door at the Warfield Theatre comes the Frank Lloyd production of The Silent Watcher, this important production to open on Saturday, October 25th.

It will be remembered that Frank Lloyd produced the Gertrude Atherton story, Black Oxen, and his Sea Hawk was recently seen in San Francisco. The Silent Watcher is a screen version of the Mary Roberts Rinehart story. The Altar on the Hill, and is said to be the best drama that Mr. Lloyd has given to the screen. The principal players are Glenn Hunter, Bessie Love, Hobart Bosworth and Alma Bennett.

With The Silent Watcher will come the first anniversary of the Fanchon and Marco Ideas at the Warfield. A novel and new type of entertainment, the Ideas have come to be recognized all over the country as the highest type of picture theatre entertainment. The anniversary week program will be the greatest in the history of the Warfield—eclipsing anything that has gone before and with a company that will number more than fifty people. There will be shorter film subjects and Gino Severi and the Music Masters.

MRS. EDWARD SCHNEIDER DIES SUDDENLY

The many friends of Edward Schneider, the well known pianist, composer and teacher, will be shocked to hear that his wife died suddenly during the last week in September. Without previous sickness she underwent what was believed to be a slight operation and afterward complications appeared which resulted in the well known and much beloved singer's untimely death. Mrs. Schneider was born in Denmark and under the name of Catherine Adler became noted as a Liedersinger of exceptional merit. Her fame became so widely known that Cosima Wagner became interested in her and no doubt her career would eventually have brought her international recognition, but she met Mr. Schneider when he studied in Germany and their marriage was the result of a romance. Mrs. Schneider is remembered by our concert goers of fifteen or twenty years ago

when she appeared in public with brilliant artistic results and became one of the best known resident California artists. In recent years Mrs. Schneider devoted her time to teaching, being associated with Mills College for some time. The entire musical profession joins this paper in extending to Mr. Schneider their heartfelt sympathy.

The San Francisco Music Teachers' Association will give a dinner in honor of Frank Carroll Giffen, president of the Music Teachers' Association of California, on Monday evening, October 27th, at the Hotel Whitcomb. This will be Mr. Giffen's official visit to the San Francisco association in his capacity as State president. The following program will be presented: Soprano solo—(a) J'ai pleuré en rêve (Hue), (b) Lost Isles (Beach), (c) Ariette (Vidal), Miss Helen Colura Heath, soprano, Frank Walter Wenzel, accompanist; piano solos—(a) Jardins sous la pluie (Debussy), (b) Bird Song (Palmgren), (c) Klaviersstück op. 32 No. 6 (Bargiel), (d) Jeu des ondes (Leschetitzky), (e) La Campanella (Liszt).

The Chamber Music Society of San Francisco has returned from a tour to the Northwest, where they appeared in Seattle, Vancouver, B. C. and Portland under the direction of the Elwyn Concert Bureau. They scored as usual a brilliant artistic success and particulars will appear later in this paper.

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CLARENCE EDDY AT MUNICIPAL ORGAN

Supervisor J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, yesterday reported that Clarence Eddy, Dean of American organists, will give a free Sunday afternoon recital November 9 in Civic Auditorium. The recital will include a number by General Charles D. Dawes, who is a musician of ability. Eddy promises to give a popular program on the Exposition organ, having presided at its console for forty-nine or more concert recitals during the Panama Pacific International Exposition.

Doris Osborne, formerly contralto of the Interdenominational Church of Berkeley, and a pupil of Homer Henley, recently sang for Mme. Valeri in New York, with whom she is studying now. It is gratifying to read in a letter to her former teacher the following words of appreciation: "She (Mme. Valeri) was most enthusiastic over your method of production as she called it in studying my voice, and called in her husband to listen, and she said to me that she was so glad to know where to find you and that if she goes to Europe she was glad to know someone she could recommend her pupils to."

ALMA GLUCK TO SING NEXT MONTH

Alma Gluck, one of America's most popular sopranos, is coming back and will be heard in San Francisco in a single recital in the Exposition Auditorium on Sunday afternoon, November 16th. This announcement has already brought floods of inquiries to Selby C. Oppenheimer's office. Alma Gluck's career has been one of extraordinary interest. Its earlier periods were completely occupied with hard work and ambitious striving; its later years to operatic and concert triumphs, and—motherhood. The latter, which she considers the more important profession, kept her from the public view more than fifty per cent of the time during the past decade.

CLAIRE DUX TO RETURN

San Francisco has never experienced a concert thrill more potent than that delivered by Claire Dux at the Curran Theatre last Sunday. Encore after encore rewarded the matchless art and irresistible charm of this favorite soprano; singing such as she exhibited has rarely fallen to the lot of a recital audience, and enthusiasm such as she evoked, not alone from her hearers but from the critical reviewers of a united press, had not often fallen to the lot of even the world's great artists.

And now, Selby C. Oppenheimer announces that Claire Dux will return from the south for what will positively be her farewell appearance in San Francisco this season; she is to be the next feature attraction of the Alice Seckels Matinee Musicales series and will appear

at the Fairmont Hotel in the Ballroom on Monday afternoon, November 23d.

A program entirely different from that presented last Sunday is announced and will include, with violin obligatos by Louis Persinger, Mozart's H. no pastorale and Bizet's Agnus dei. Of German lieder she will sing Schubert's Gretchen am Spinnrad, Schlimmerlied, Auf dem Wasser zu singen and Musensohn. Henry Hadley's My True Love (from manuscript), Rivals by Doerns Taylor, and The Years at the Spring by Mrs. Beach are selected for the English group of the program, which concludes with three Puccini gems, O mio babbuino caro from Gianni Schicchi, In quelle trine morbide and L'ora o Tirsi.

THE MUSICAL BLUE BOOK OF CALIFORNIA

The Musical Blue Book of California is now off the presses and is being distributed. It contains four hundred pages of valuable information and includes about 10,000 names of professional musicians, music club members and patrons of opera and symphony concerts. It is handsomely bound, printed and illustrated and is sold for \$5 a copy. For the present the book may be obtained through the Musical Blue Book of California Office, 501 Kohler & Chase Building, and will be sent postpaid upon receipt of price. The editor of the Pacific Coast Musical Review is also the editor of the Blue Book, and M. L. Helpman, Jr., is the business manager, and he arranged the work for publication. There are a number of interesting articles concerning musical education, how to start a musical career, reviews of the past and impending music season, biographies of professional musicians and critics and invaluable information of numerous subjects appertaining to the musical life and conditions in California. It is a most useful reference for anyone directly or indirectly interested in music in California. Since the edition is necessarily limited to the number of books already ordered, with the addition of a number of extra copies for those who failed to order the book, it is natural that it will be advisable to order your book as soon as possible before the present supply is exhausted.

SCHMITZ' TEACHING RECOGNIZED INFLUENCE

Following the lead of several other schools, the MacPhail School of Music in Minneapolis has incorporated into its curriculum for the post-graduate course, the piano technique, based on scientific law, of E. Robert Schmitz under the supervision of Mrs. Charles S. Hardy, authorized teacher of Mr. Schmitz. Forty weeks' study of these technical principles is obligatory to all pupils who wish to qualify as teachers. This goes to emphasize the value of Mr. Schmitz' work, and re-engagements testify to the musical intelligence and acumen of the schools which are bringing him back to learn his art of interpretation.



WARD THOMAS
A Gifted Young Pianist, Pupil of Audrey Beer Sorel, Who Secured an Artistic Success at the California Industries Exposition in the Auditorium This Week

THE DERU-CLEMENT SONATA RECITALS

Just before going to press we found that through some oversight the series of Sonata recitals given recently by Miss Ada Clement and Edouard Deru, the prominent pianist and violinist, respectively, at the San Francisco Conservatory of Music on Sacramento street, and attended by the editor of this paper, are not included in this number's reviews. They surely will appear in the next number as their artistic importance and the skill of their interpretation was too meritorious to be overlooked.

Madam Dorothy Raegen Talbot, noted coloratura soprano, who is now in Chicago doing concert work, has met with the most enthusiastic reception. Mme. Talbot will return to her home in Berkeley some time next month.

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L. A. SYMPHONY CONCERT

(Continued from Page 1, Col. 4.)

Association were acclaimed by Los Angeles audiences, will sing the first of her two arias the beautiful Hymn to the Sun, sung by the Queen of Shemakha in the second act of the last of the gifted Rimsky-Korsakoffs fifteen operas, *Le Coque d'Or*.

The Symphonic poem, *La Procession Nocturne*, by Henri Rabaud, the next selection on the program, is being heard for the first time in Los Angeles and will provide a welcome opportunity to appraise the talent of this French composer, who will be remembered for having been conductor of the Boston Symphony Orchestra during the season of 1913-19. Mme. Sabanieva's second selection is *Antonietta's Aria*, from one of the outstanding moments in the opera *A Life for the Tsar* by the Russian composer Michael Ivanovich Glinka. Weber's overture to *Der Freischütz*, which closes the concert, appeals because of its melodies and also because of the romantic dramatic atmosphere of the work.

CHARMING COLLECTION OF VERSE

Miss Relda M. Cailleau, the clever young pianist and daughter of Mme. Rose Relda Cailleau, has recently published a book of verses entitled *The Public Square* and Other Short Verse, which is one of the most delightful contributions to poetic literature we have come across. Every poem transmits a message and contains a remarkably correct philosophy of life. The poems are written with a certain individuality of style that makes them very appealing in sentiment. Although Miss Cailleau is only fifteen years

of age, she seems to have obtained a correct view of life and the verses are technically correct as to meter and grace in literary conception. The book is dedicated to Mme. Cailleau, the mother of the author, and a friend, F. E. B., one of Miss Cailleau's school girl friends. It is for sale at the White House and the City of Paris.

CLAIRE DUX BUSY IN CALIFORNIA

Mme. Claire Dux is exceptionally busy during her sojourn in California. On October 24 she will sing in Fresno, on October 25 she will appear in San Diego, on October 29 she will be in Hollywood, on October 30 she will be in Sacramento, on October 31 she is announced for Piedmont, on November 3 she will sing at the Alice Seckels Music Matinee in San Francisco, and on November 6 she will give a concert in Berkeley. Prior to her appearance in San Francisco last Sunday, Mme. Dux sang in Tacoma, Spokane, Aberdeen, Portland and Salt Lake City. Wherever she appeared she made an instantaneous impression and the enthusiasm of her audiences was overwhelming. However, she considered her San Francisco audience specially responsive and musically discriminating and felt immediately drawn toward the same. No doubt her appearance next Monday will bring her another enthusiastic ovation.

Eleanor Rathke, talented pupil of Mrs. H. I. Krick, played four piano solos and a duet, the Overture to *Zampa*, with Mrs. Krick, last Wednesday evening, October 8, from KIX, the Tribune Broadcasting Station. She delighted listeners in with her excellent playing. Her selections were from Kreisler, Godard, Newlands, Karganoff and Herold.

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(Near-e-gatz-e)

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Nyiregyhazi, pianistic genius, is today the strange figure of the musical world. Tall, thin almost to the point of emaciation and with long, tapering hands, he has much the same weird atmosphere that marked Paganini. With an air of utter, weary indifference to all external influences, he seems almost to have reached the impassive calm of the Oriental. Yet this Hungarian youth, for he is hardly more than a boy, flames into an instant, electric vitality once he sits before the keyboard.

Brilliant runs, thunderous bass and crashing chords alternate with lyric, melodious passages, marked throughout with an individuality of interpretation that distinguishes him as a pianist of keen intelligence as well as passion. It is as if his entire mental and physical resources were held in reserve until he plays. Then it is that he seems to pour forth his whole soul in his music.

"The Coming Pianist of The World"

—Says Tita Ruffo.

What the Press says of Nyiregyhazi:

Nyiregyhazi played here for the first time. He is in his nineteenth year. The ringmaster used to say of the dashing equestrienne in the circus: "She rides well for one so young." This compliment is often paid a young pianist, but with this addition: "When he is older, he will play with greater thoughtfulness," or his performance is said to be not yet "mature." Youth is not an atrocious crime. Better the dash and enthusiasm of the young than the apathy of middle age, or the coolness of academic reserve.

—Philip Hale in the Boston Herald.

Genius is wisdom and youth. This is said by Edgar Lee Masters, and it was proved again at the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. On that occasion the eighteen-year-old Hungarian pianist, Erwin Nyiregyhazi, made his Boston debut. He played Liszt's A Major Concerto like a poet and a whirlwind. He was very much of a surprise, for this concerto is not child's play, and those who looked for the first time on a young man, mostly arms and legs, with fingers so long that they made his sleeves seem too short and gave the effect of two fans when he spread his hands over the keyboard—those who looked on this shook their heads, and wondered where in the world he was going to get the tone to compete with Liszt's extremely brilliant and frequently heavy and noisy orchestration.

—Olin Downings in the Boston Post

His long arms have enormous power. He goes crashing and smashing through a concerto in a way to astound one. His brilliancy is enormous.

—Excerpt from the Boston American.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLVII. No. 4

SAN FRANCISCO, FRIDAY, OCTOBER 31, 1924

PRICE 10 CENTS

SUBSCRIPTION CAMPAIGN WARMLY RECEIVED

Homer Henley Asks Pupils to Subscribe for Musical Review—Vivian Sengler Endorses Music Journal Independent of Advertising—Many Pedagogues Assure Editor of Their Support—Subscription Campaign Is to Give Profession a Fearless and Influential Defender

By ALFRED METZGER

The Pacific Coast Musical Review's campaign for a sufficiently large subscription list to make the paper independent of advertising patronage is gaining ground in the Bay region. A number of the most prominent pedagogues and professional musicians have pledged their support to this movement and are awaiting further announcements to induce their pupils to enlist. Recently there have been so many efforts made to IMPORT talent and teachers and so little effort to encourage and support those of us who are already here, that the Pacific Coast Musical Review, with the assistance of every worthwhile member of the profession, music student and music lover intends to put a stop to a movement that takes the bread out of the mouth of worthy musicians resident in California. We are sick and tired and disgusted with this business of sneering at our own people who seem to be good enough to donate their services and pay large fees, but not good enough to be considered worthy of recognition and adequate reward for service. THIS BUSINESS MUST STOP, AND WE CAN STOP IT.

When the Pacific Coast Musical Review is ready to start its fight to the finish in behalf of the profession the musical public and the music students it may antagonize certain elements to the extent of losing a percentage of its advertising patronage. Therefore it will be necessary to enlarge the subscription list to an extent where the paper does not need to depend entirely upon its advertising pages. We are ready to take up the cudgels in behalf of resident artists, teachers, composers and organizations of educational importance. Of course they must be efficient. There are enough of these here to be regarded with respect. Now, when we start a fight we want to finish it with flying colors. This fight is going to be the biggest in the career of the paper and we need the support of the united profession and pupils. We can not start it unless we are sure of this.

Have the teachers and students sufficient pride and interest in their work to help us win their fight against prejudice and inexcusable ignoring of their existence and their efforts? If so they can help us begin by registering their names so that we can appoint a committee of leading musicians to whom we shall explain our plan. It will readily be seen that it can not possibly be a commercial proposition. For unless a journal is able to secure advertising to an extent where

it requires taxation of the profession beyond any possible chance of return to the advertiser, either in funds or service, a publisher of a musical journal can not get rich. But a sufficiently large subscription with a paper of limited size will enable us to make a living such as anyone who does his work is entitled to.

The price of the Pacific Coast Musical Review is only less than six cents a week without fees, and that HELPS YOU BUILD UP YOUR PROFESSION, DEMANDS RECOGNITION FOR YOU, HELPS YOU START A CAREER AND KEEPS OUT GREEDY PARASITES WHO HYPNOTIZE YOU INTO SPENDING YOUR HARD EARNED MONEY? Is it worth a cent a day? If so you need not be afraid to advise your pupils or friends to participate in a subscription

campaign that will pay them returns in valuable prizes, including musical instruments, concert tickets and scholarships.

Unless this message we have is distributed among thousands of people in and about San Francisco as well as throughout the State we can not win your fight for you. The Music Teachers' Association, the California Federation of Music Clubs and every music school choral society and, indeed, everybody interested in music will benefit from this



ALFRED HERTZ

The Distinguished Conductor of the San Francisco Symphony, Who Begins a Greater and More Artistic Season Than Ever.

fight to secure respect and esteem for the worth-while artists and teachers residing among us. Since the other side is making propaganda to take the bread and butter out of the mouths of resident artists and teachers, our side must work and fight to make this State a better place to live and work in for the members of the profession. If we do not begin and finish our fight RIGHT NOW it may be too late.

Homer Henley, who evidently is in sympathy with the writer, has posted up the following notice on the walls of his studio:

"Every pupil in the Henley studios is most earnestly urged to subscribe at once for the Pacific Coast Musical Review. Mr. Alfred Metzger, the editor, and a personal friend of long standing to Mr. Henley, has, in the latter's opinion, been a musical force in San Francisco second to no other person or organization. His work has been a labor of loving service absolutely free from the tinge of selfishness in regard to self-seeking or any

(Continued on Page 7, Col. 1)

INAUGURATION OF CHAMBER MUSIC SEASON

Scottish Rite Auditorium Crowded With Music Lovers Who Express Their Enthusiasm by Exceptional Demonstrations—Jacobi Quartet Ingenious and Effective—Delightful Interpretation of Mozart Work—Tanieff Composition Given a Spirited and Thrilling Performance

BY ALFRED METZGER

The Chamber Music Society gave the opening concert of its eighth season at the Scottish Rite Auditorium on Tuesday evening, October 28th, before an audience that crowded the big hall to its capacity. The enthusiasm revealed the popularity of this organization with the finest element of our concert goers. The welcome accorded Messrs. Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner proved that the audience was happy to welcome this organization back

of expression, accuracy as to intonation, and uniformity of rhythm combined to impress us with the musicianship and artistic refinement of these four musicians.

The feature of the program was the first performance of Frederick Jacobi's Quartet, dedicated to the Chamber Music Society. Mr. Jacobi possesses above all a very ingenious knack of arranging for quartet. He has selected his themes in a manner to emphasize the emotional value of Indian music. Primitive emotions can not be changed without lessening their "punch," and Mr. Jacobi very wisely adhered to the themes of these Indian melodies without changing their fundamental purpose. It is difficult for anyone but an Indian to grasp the significance of this music, but if it is possible at all to do so Mr. Jacobi has succeeded in impressing us with whatever musical value it may possess. However, the most valuable contribution of Mr. Jacobi to musical literature is his skill in bringing out the elementary sentiments of these Indian strains without encroaching upon their primitiveness and still obtaining an effect in arrangement which is theoretically clever and enjoyable. The arrangement of this quartet is exceptionally original and effective. The rhythmic vitality can not help but arouse sympathy in any intelligent listener. There is enough melody to create continuity of expression and the barbarian character of the music is not lost, even though the refinement of harmonic arrangement has been applied. The work was indeed worthy of the cordial reception it received and Mr. Jacobi's personal triumph was indeed well merited.

The concluding number consisted of Tanieff's Quartet in C major op. 5, a composition of exceptional vigor and Slavic intensity. The constant demand for force and impetuosity becomes at times somewhat monotonous, as one would like to hear an occasional respite from fervor and unchanging passion. However, in the main, the work shows individuality and character and the members of the Chamber Music Society proved themselves thoroughly competent to cope with the technical and musical difficulties associated with the interpretation of this work. It formed a most worthy climax to an exceptionally gratifying and craftsmanlike artistic performance.

Elias M. Hecht is entitled to repeated acknowledgment of gratitude for making the continuous Chamber Music seasons possible. In a community where those most able to contribute to the culture of the citizens are not always able to select the musical activities most likely to create such refinement a patron like Mr. Hecht must be hailed with special enthusiasm. The Chamber Music season this year has begun most auspiciously and we feel inclined to predict that it will continue to be universally appreciated and supported throughout the present series.

Mr. Ybarra, the skillful young Spanish tenor, pupil of Mrs. Pearl Hossack Whitcomb, who created an excellent impression at the Tea recently given by the San Francisco Musical Club, continues to score artistic successes at various public and private functions.

Harriet Murton, a successful young coloratura soprano, pupil of Mrs. Pearl Hossack Whitcomb, has been engaged to sing in a concert with Kajetan Atil under the direction of Jessica Colbert this season.

Like all organizations of artistic merit the Chamber Music Society, no matter how well it may have sustained its reputation during a preceding season, never fails to exhibit surprising improvement during the subsequent season, and although we already held a high opinion of this delightful quartet last year, this most recent event raised the organization even more in our estimation. We can not imagine a more satisfying and enjoyable interpretation of a Mozart Quartet than the one we listened to last Tuesday evening. Balance of tone, blending

The years bear witness

The story that is told by the Steinway

In a position of honor, standing among the famous portrait paintings of great musicians in Steinway Hall, in lower New York, you will find it today. It is the piano that Henry Steinway, seventy years ago, built as a labor of love. He built it as a present to his bride.

Now I, who am also a Steinway piano, stand among the other Steinway pianos at Sherman, Clay & Co., here on the western coast. The years that lie between me and that original Steinway piano have seen many changes. But two changes they have not seen. They have not seen Steinway pianos made in any other spirit than a spirit of love; and they have not seen them under any other supervision than Steinway supervision. When I left the Steinway factory on Long Island and began my long journey to the Coast I had been six years in the seasoning and making. The control and management of the business was in the hands of the third and fourth generations of the household of Steinway. Eight members of the Steinway family had directed my evolution from the raw wood, steel and glue into the completed piano. Nearly all the skilled workmen in those great shops had been in those shops for many years. I was wood and steel and glue until they shaped me. Now, I am as much of the spirit of Steinway as the first piano Henry Steinway built.

What does this mean in my own career as a Steinway piano?

It means that I have been built with an individual interest, a conscientiousness, a deep determination that I should be worthy of my name.

It means that the mountain spruce of my sounding-board, for example, is the finest procurable. After careful inspection and purchase it was dried for six months at the sawmill, then dried for another year in the Steinway yards, then seasoned for two or three years in special sheds, then kiln-dried and re-dried in strip and board—in all, a seasoning and drying process of five full years.

It means that, following the seasoning of this and

my other wood, nine months were spent shaping and fashioning me in the factory. In that one general factory every part of me was made, including plate, rim, hammers, brass castings, action, and all special hardware. Nothing was let out on contract. Nothing was left to outside influence. It means that I am, in fact, a Steinway piano—that my charm will endure for years to come, that my resonance will last, that my full, rich, singing tone and responsive action will delight those who



possess me as long as materials shall cling together. So after six years of such patient fashioning, I left the Long Island factory and came West. I was unloaded from my long cruise and carefully gone over in the Sherman, Clay & Co. shops. And now I stand on the floor at Sherman, Clay & Co. among other pianos, waiting for the purchaser who shall come to claim me.

Sometimes I talk over the old days in our original home with the other Steinway pianos here at Sherman, Clay & Co. We miss the cheery companionship of the old square grand, with its rosewood case—the piano that Henry Steinway built. It used to preside over us like a proud little old great-grandmother. But usually we discuss the future. We discuss the homes that each of us, in the days to come, will be carried away to like brides.

Some of us are eager to preside over great mansions, with servants to dust us off, and drawing rooms to inhabit. Some of us are ambitious to have careers on the concert stage. But I have a different ambition.

I want to be the piano near the fireside, where a modest family gathers about me and plays familiar melodies. I want to be the companion, from the very first, to little children as they learn to touch my keys. I want to be the discreet—and the only—third person present between lovers. I want to spend my days in a little happy home. Surely, if some family knew how eager I am to make their love for me worthwhile, they would come and claim me without delay. Doesn't some couple with a modest home and purse want to come in and discover how it can claim its Steinway piano?

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Miss Elizabeth Westgate in ChargeSan Jose Office, 1605 The Alameda, Tel. San Jose 1581
Ellie Hugulus in ChargeSeattle Office, 1115 23rd Ave. North, Seattle, Washington
Mrs. Abbie Gerish-Jones in ChargeLos Angeles Office
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TWENTY-FOURTH YEAR

MUSICAL BLUE BOOK CORDIALLY RECEIVED

Music Editors of Call, Chronicle and Examiner Express
Themselves Pleased With First Publication of Its
Kind, Regarding It as a Valuable Work

The editor of the Musical Review is deeply appreciative and grateful to Ray C. B. Brown, Redfern Mason and Charles Woodman, music editors of the San Francisco Chronicle, Examiner and Call, respectively, for their cordial reception of the debut of the Musical Blue Book of California. The work has been compiled and arranged during the last two years. Its publication has been associated with a great deal of worry and anxiety, including some very hard work. Commercially the publisher and editor is unable to receive any advantage from this first or pioneer effort. We felt that the musical profession and musical public needed such a work and we made up our mind to get it out. Notwithstanding innumerable difficulties we stuck to the ship and did not rest until the work was off the presses.

However, we could not have accomplished this task alone. Had it not been for the co-operation of M. L. Helpman, the business manager and arranger of the book, the work would most likely have never been published and the editor would have had to sustain a very heavy loss. We feel that Mr. Helpman is entitled to the credit of finally bringing the book before the public. We certainly appreciate the kindly thoughts of our colleagues and consider their friendly and encouraging attitude as ample reward for any work or trouble we may have had in connection with the publication of this book.

Everyone interested in musical affairs will find the Musical Blue Book of California a valuable reference work, for it endeavors to include every important musical activity in the State. However, the critics tell the story even better than we could:

Ray C. B. Brown, S. F. Chronicle, October 26.—Now California has its Musical Blue Book.

Thanks to Alfred Metzger, editor of the Pacific Coast Musical Review, California has its Musical Blue Book at last. Rapidly as music has developed in the State during the last two decades, there has been no reference volume available for concise information as to musicians and their activities. The new Blue Book, just off the press, represents the first attempt to assemble data of this kind. Like all pioneer undertakings, it has its shortcomings, but they are not due to lack of editorial zeal. "We did not realize the magnitude of our task until we began to accumulate the information we required," states the editor in his introduction. "A great portion of such information had to be obtained from members of the profession and here we ran up against the greatest obstacle. We addressed thousands of musicians, sent them return postal cards and told them that this registration did not cost them anything. Notwithstanding our efforts, we could not get every one we wanted to respond. This failure to co-operate does not enable us to publish as complete, all-inclusive and accurate a work as we had planned. But we have a certain aim in mind and we intend to attain it."

Whatever the omissions may be in this first issue, Alfred Metzger is to be commended for what he has accomplished and commended for the ideal that he has in mind. Everyone who has made an effort to obtain information about organizations and individuals connected with music knows the difficulties encountered. The Blue Book goes far, and will go farther, in remedying this condition. Approximately 10,000 names and addresses of professional musicians and members of musical organizations are listed. This has been done very thoroughly and when exact data were available. For example, the complete membership is given of the American Federation of Musicians, San Francisco and Los Angeles locals, with the names cross-indexed in reference to instruments. The directory section also contains lists of resident artists, music teachers and music dealers.

In the section devoted to organizations are found membership lists of the Berkeley Piano Club, the Berkeley Violin Club, the choral section of the California Club, the San Francisco Musical Club, the Loring Club, the San Francisco Opera Association, the California Federation of Music Clubs, the California Music Teachers' Association, the Pacific Musical Society, the Musicians' Club, the Saturday Club of Sacramento, the Euterpe Club of the same city, and many organizations in other parts of the State. There are articles by the editor on Who Is a Good Teacher? Who Is a Good Pupil? The Foundation of a Career, The Resident Artist and His Opportunities, How to Obtain Legitimate Publicity, How to Secure Concert Engagements, The Significance of Music Clubs, and other pertinent subjects. Jessie M. Fredericks of the San Francisco Public Library contributes an article on Music Collections in California Libraries.

A digest of musical activities during the last season in this city and Los Angeles, and a forecast for the season just beginning round out this book of 400 pages. What its value to others may be I can surmise from the fact that I am placing it on my desk within easy reach for constant reference.

Redfern Mason, S. F. Examiner, October 26.—Metzger's New Blue Book.

Alfred Metzger of the Pacific Coast Musical Review has done a work for music in California which greatly need to be done. What is more, he has done it well. Mr. Metzger's Musical Blue Book of California will be a boon to concert givers, teachers, students; in a word, to every one who is interested in music. Perhaps you are a member of the Loring Club. You will find your name here, and those of your companions, to boot. The same thing is true of the San Francisco Musical Club, the Musicians' Club, and Mr. Metzger does not confine himself to San Francisco, but covers the whole of California.

No better way of getting an idea of the importance of music as a means of earning a livelihood can be had than that of simply glancing through the lists of members of the Musicians Union here and in Los Angeles. And the members are classified according to the instrument they play. If you are a founder of the San Francisco Opera Association, your name is here. The same thing is true of the Musical Association.

There are articles of timely musical topics, such as the importance of the municipality in music, The Resident Artist and His Opportunities, How to Obtain Legitimate Publicity, Significance of Musical Clubs, The Object of Musical Criticism, and so on. Alfred Metzger has always worked to help the resident artist; he wants to make San Francisco a place of musical resort in summer as well as winter; he stands for the good things of art, and he has the courage of his convictions. His Blue Book is a valuable production.

Charles Woodman, S. F. Call, October 25.—Musical Blue Book of California Wins Unstinted Praise.

At last it is out and everyone connected with the musical profession and students as well owe a debt of gratitude to Alfred Metzger, editor of the Pacific Coast Musical Review, for compiling the Musical Blue Book of California. It really fills a long-felt want. He tells me the reason it has been so long delayed is that it has been difficult to obtain the necessary data from those it exploits.

It is a compendium of valuable information. There are a number of photogravure pictures of musical celebrities and biographies, and the directory section includes lists of music teachers, musicians, members of musical unions and others connected with the "music industry," and it is as complete as it could be made. Incidentally, any whose names have been omitted are invited to see that it does not happen again. This part is, of course, the essential feature of the book, but the introductory articles contain a wealth of information and advice that is worth more than the price of the book, the headings being: Who Is a Good Teacher? Who's a Good Student? The Foundation of a Career, The Resident Artist and His Opportunities, How to Secure Concert Engagements, How to Obtain Legitimate Publicity, How to Establish Yourself as a Teacher, Join the Teachers' Association, etc.

CLAIRE DUX TO SING AGAIN

Claire Dux, the paramount operatic and recital soprano, whose success at the Curran Theatre a week ago is still the all-absorbing topic among music-lovers, and whose magical art brought forth such ennumiums as the praise voiced by Redfern Mason, when he said, "Here is a voice as securely poised as a bird on the perch, and, here, too, the sense of such unalloyed certainty without which the finest technique only makes the singer a sort of vocal machine," and in Ray C. B. Brown's Chronicle review, such praises as "Few are the vocalists who live on the same plane of artistry with Claire Dux. Her voice has the magical power attributed to King Midas, for however common the song, it is transmuted into gold by the touch of her tone." Rarely has San Francisco witnessed such unalloyed enthusiasm following an encore more numerous than programmed numbers. The dimming of the theatre lights became necessary to quell the clamor for more from the auditors present.

With a program entirely different Dux returns for a second and farewell San Francisco appearance at the Fairmont Hotel ballroom on next Monday afternoon, the second listing in the Alameda-Schools series. With Soldati Winkler, following, these are the programmed numbers, to be followed, of course, by encores without number: Il re pastore (Mozart), Agnus Dei (Bizet) (both with violin obbligato by Louis Persinger); Gretchen am Spinnrad Schumann, Aug dem Wasser zu singen. Musensohn (Schubert), My True Love (from manuscript)

(Henry Hadley), Rivals (Deems Taylor), The Years of the Spring (H. H. Beach), O mio babbino caro, In quelle tenebre moribonde, L'ora o l'irsi (Puccini).

GRAINGER SOLOIST AT AUDITORIUM CONCERT

The sale of single seats for the first concert of the municipal concert series opened Monday. Season tickets which have been on sale for about a month have been going very fast according to an announcement by Supervisor J. Emmet Hayden chairman of the Auditorium committee. The opening concert, on the night of November 10th will be given by the eminent pianist-composer Percy Grainger, in conjunction with Alfred Hertz and his San Francisco Symphony Orchestra. Grainger expressed his eagerness to appear before the enthusiastic audience which always fills the Auditorium at great musical events.

The young Australian pianist will include in his program the famous Grieg Concerto. This number will be unusually interesting as Percy Grainger was Howard Grieg's closest friend until Grieg's death a few years ago. The five concerts of this season's "pop" series will present a famous artist at each concert one of whom will be the world-renowned violinist Mischa Elman.

CLARENCE EDDY AT MUNICIPAL ORGAN

A popular program that will appeal to all has been prepared by Clarence Eddy, dean of American organists, for his free Sunday afternoon concert recital in Civic Auditorium on November 9th. The event will be the first of the municipal series of Sunday afternoon artists. In a telegram received from Eddy by Supervisor J. Emmet Hayden, chairman of the Auditorium committee, the organist announces that he will include in his program: A Southern Fantasy by Ernest F. Hawke. The number introduces the Suwannee River, Dixie, My Maryland and Old Black Joe. The Prelude and Fugue on Bach by Liszt is another gem selected by Eddy. Eddy is popular in San Francisco, having played a half hundred recitals on the Exposition organ during the World's Fair in 1915.

LECTURES ON THE SYMPHONY PROGRAMS

The fearsome Jaberwocky of Carroll's delicious Fairy Tale will disport himself at the first of Victor Lichtenstein's lectures on the current Symphony concert programs, at Sorsolis Hall next Friday, October 31st, at noon. Mr. Kolb and his gigantic contrabassoon will be heard in characteristic motives from Deems Taylor's delightful musical setting of Alice's adventures in Looking Glass Land. Tchaikovsky's noble 5th Symphony and Lekeu's Adagio for strings will also be discussed. This is Mr. Lichtenstein's second season of Symphony lectures which met with so much success last year.

AMERICAN OPERA TO BE PRESENTED

A meeting to plan for the production of Nareissa, an opera by Mary Carr Moore, was held in the studio of Andre Ferrier, 1470 Washington street, last Monday afternoon. Mrs. Moore, who is one of California's best known composers, wrote the work a few years ago and it was produced in Seattle with entire artistic success, eddy, Eddy is popular in San Francisco, having played a half hundred recitals on the Exposition organ during the World's Fair in 1915.

The music is composed around an authentic incident in American history, the libretto having been written by the composer's mother, Sarah Pratt Carr, who, as a long resident of the Northwest, thoroughly familiarized herself with the events of the early nineteenth century.

The story concerns Marcus Whitman and his wife, Narcissa Whitman, who were killed by Indians in the early days of the settlement of the Northwest. The story of their life, intermingled with and vividly colored by the warlike nature of the red man, is the main theme. The scenes in villages, a touch of the results of good teachings, beautiful romances both between the red people and between Nareissa and her young husband, form the basis of splendidly sentimental and dramatic music. The work is a tragedy and ends with a musical scene.

The opera is not a religious one—contrary to some impression to that effect. It holds beautiful chorals, a prayer and a church scene; these are incidental and few in the general structure of the work which is big in vitality. It will be given with an orchestra of forty and a chorus of sixty with Mrs. Moore conducting. She is an American and the only woman who has been invited to conduct her own opera at any time, while the story not only fulfills history to the letter but the true names of these historic persons have been used in the libretto.

Andre Ferrier will have entire management of the stage, with Mrs. Moore personally rehearsing her chorus. Chorus and orchestra will be of local material. The leading roles, dramatic soprano and dramatic tenor will be assigned to noted actors and the rest of the main cast, six, will be given to resident artists, each role to carry an understudy. An advisory committee to Mrs. Moore will comprise heads of musical associations and schools and members of the press on both sides of the bay. Four performances are planned for San Francisco and one for Oakland. Schools and school children will be especially solicited for the historic and educational value of "Nareissa." The work is also being prepared in Los Angeles under Mme. Anna Ruzina-Spott, who sang a leading role, Waskama, in Seattle. Funds are to be raised by popular subscription through musical and other organizations interested in the promotion of good music while honoring American history and an American composer.

EUGENIA BEM'S VIOLINISTIC VIRTUOSITY

Unusually Endowed Artist Justly Thrills Large Audience at Fairmont Hotel—Lev Shorr Predominates in Technical Facility—Representative Program

By Alfred Metzger

When we occasionally insist that artists of unusual ability who reside in California should receive the same support and remuneration as visiting artists of equal merit we have in mind artists like Eugenia Argiewicz Bem, at the Fairmont Hotel last Friday evening, October 24th. Mrs. Bem again convinced us that her artistic facilities justify universal recognition. Her vehicle of expression on this occasion consisted of Lalo's Concerto op. 20 in F major and Jules Couus Concerto in E minor. It is impossible to imagine a more musically, well sustained and technically skilled performance than the one Mrs. Bem presented to a most enthusiastic and intelligent audience. Personally we can not point to any portion of her interpretations that conflicted with our sense of artistic propriety.

Her tone is big and vigorous as well as true and flexible. Her phrasing is not only intelligent but intellectual. Her sense of rhythm and emotional emphasis is exceptionally vigorous and discriminating. Her understanding of the beauty of classic symmetry is musically. Technically she plays with the assurance and accuracy of a full fledged virtuoso. If there is anything else required to deserve the unqualified respect and esteem of a musical audience the writer can not think of it. And added to these musical requirements Mrs. Bem possesses a fixed individuality of style and personal magnetism which, added to her numerous artistic facilities, justify her to be regarded as an artist of distinction.

Lev Shorr, besides playing the piano part to the concertos of Mrs. Bem, interpreted Beethoven's Appassionata Sonata and a group of Chopin compositions. There is no question regarding Mr. Shorr's technical competency. Difficulties do not seem to exist for him, and he exhibits a certain professional assurance and confidence that justifies hearty commendation of his work. But as long as Mr. Shorr is a co-artist of Mrs. Bem it is necessary to view his interpretation from the same artistic angle. And in the matter of emotional expression he does not come up to the standard expected of finished artists. His shading, accentuation and rhythmic emphasis leaves much to be desired, although his cleanliness of technical execution somewhat makes up for the other deficiency. His Beethoven lacks depth and style. His Chopin lacks poetic suavity and refinement. It is not our intention to belittle Mr. Shorr's artistic efforts, for there is much to be commended, but in order

to appear as an artist of superior qualifications he must reveal greater musicianship in interpretation than he did on this occasion.

SCHMITZ RE-ENGAGEMENTS

Nearly every one is willing to try anything once, through curiosity if nothing else. But a second deliberate choice implies that value has been received, and a demand created for more. In the case of E. Robert Schmitz, the sensation he first caused as the most ultra of modern pianists has been followed by a realization that he stands for something more than the obvious, that he is an informative as his art is seductive and that he interprets old masters in the terms of modern thought. This fact emphasizes the importance of Mr. Schmitz's re-engagements this season for Minneapolis, Chicago, Kansas City, Denver, Salt Lake City and San Francisco. The people in these great centers have had their curiosity appeased but their appetite has not been satiated for the best that is offered in modern art. All these re-engagements are along the road of his coast to coast tour, which starts immediately after his recital at Aeolian Hall on October 22.

LUCILE WHITE WINS MERITED APPROVAL

The vocal recital given by Lucile White, coloratura soprano, winner of the Vought Scholarship, 1924-25, assisted by Alice Guthrie Poyner, violinist, and Lincoln Batchelder, pianist and accompanist, was a decided artistic success. The concert room of the Fairmont Hotel was filled on this occasion and the applause that rewarded the artists for their praiseworthy efforts was spontaneous and universal. Miss White exhibits numerous artistic facilities that justify ambitious expectations of her musical future. The voice is correctly placed, possesses clarity and charm, and is used with discrimination and is especially notable for the ease with which the singer applies it to legato passages and high tones. There are so few of our singers who know how to "cover" their high tones so as to make them smooth and flexible that a singer like Miss White should be specially commended for her intelligence in this respect.

Then, too, Miss White sings with expression. She exhibits a certain style and her pleasing personality adds not a little to the ensemble of her performance. Of course artists just beginning to make their way in the musical world do not yet possess the temperament and virility which they will discover with the accumula-

Giacomo Minkowski

Studio at 605 Kohler & Chase Building
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tion of practical experience, and in this respect Miss White is no exception, but she has so much to be thankful for and so much that is worthy that we can readily consider her concert one of the artistic successes of the local season. Mr. Batchelder, who played the accompaniment and a group of piano compositions, is always dependable. His playing is so clean and devoid of annoying inaccuracies that it is a pleasure to listen to him. He is so sure of his work and he always exhibits such conscientious preparation and such depth of interest that his playing never fails to rivet the attention of his audience. He certainly did credit to himself on this occasion as he has done during previous events.

Alice Guthrie Poyner is one of San Francisco's well known violinists whose efforts before musical clubs is specially appreciated. She plays fluently and has attained a certain technical skill that is worthy of comment. She was heartily applauded on this occasion. The complete program was as follows: Piano solos—(a) Etude in E Major (Chopin), (b) Concert Etude (Schlozer), Lincoln Batchelder, Soprano solos—(a) Old Italian Se tu mami (Persolesi), (b) Old English, The Plausible Lover (Henry Carey), Pastoral (Henry Carey), Passing By (Edward Purcell), (c) Old French, Chantos les Amours de Jean (Arr. by Weckerlin) Lucile White. Violin Solos—(a) Legende (Wienlowski) (b) Siciliano (Francœur Kreisler), (c) Risauden (Francœur Kreisler), Alice Guthrie Poyner, Soprano Solos—(a) Songs My Mother Taught Me (Dvorak), (b) Aria, Je Suis Titania, from "Mignon" (Thomas), Lucile White. Songs by American Composers—(a) Do Not Go, My Love (Hageman), (b) Yesterday and Today (Spross), (c) The Answer (Terry), Lucile White. Violin Solo—Zigeunerweisen (Sarasate), Alice Guthrie Poyner. Soprano Solo—Waltz Song from Romeo and Juliet (Gounod), Lucile White.

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The Sea and Sinbad's Ship.
The Narrative of the Calendar Prince.
The Young Prince and the Young Princess.
Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Statue of a Warrior.
Conclusion.
- "The Mastersingers." Introduction to Act III. Dance of the Apprentices and Procession of the Guilds..... Wagner
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FOURTEENTH SYMPHONY SEASON BEGINS

Advance Ticket Sale Justifies Prediction of Two Crowded Houses During the First Pair of Concerts

Marking the opening of its fourteenth season, the San Francisco Symphony Orchestra, under the direction of Alfred Hertz will give its first pair of symphony concerts Friday and Sunday afternoons October 31 and November 2, in the Curran Theatre, and judging by the heavy advance demand for reservations at Sherman, Clay & Co., where tickets are now on sale, capacity audiences will be in attendance at both events. Rehearsals of the orchestra commenced Monday morning, October 21, and conductor Hertz reports that the ensemble was almost as perfect as if the musicians had been playing together all summer. The addition of three more men this year, together with other changes in the personnel has added greatly to the solidity of the organization. With a large number of new works and novelties scheduled, together with performances of many of the established favorites, music lovers may be assured of one of the most artistically satisfying seasons in the history of the organization.

For the pair of concerts next Friday and Sunday, a splendidly balanced program has been selected, containing two works new to symphony patrons. These are Lekeu's melodious Adagio for Strings and the suits Through the Looking Glass by Deems Taylor, the eminent New York critic. As may be surmised, the Taylor suite is based on Lewis Carroll's immortal fairy tale of the same name, and is divided into five parts: Dedication, the Garden of Live Flowers, Jabberwocky, Looking Glass Insects and The White Knight. This suite was first heard in San Francisco several seasons ago at a concert of the New York Chamber Music Society, and since then the composer has scored the work for full orchestra. In its new form it has been performed by most of the leading orchestras throughout the East, everywhere meeting with such pronounced success that several productions during one season have been the rule.

The remaining item on the opening program is the Fifth Symphony of Tchaikowsky, a work which has been increasing in favor each year until it is now ranked on a level with the great Sixth Symphony in point of popularity and frequency of performance.

TWO THOUSAND CHEER DUX IN L. A.

Distinguished Prima Donna Soprano Arouses Los Angeles Critics and Music Lovers to Demonstrative Approval at Her Ideal Concert

(Bruno David Ussher in L. A. Express, Oct. 22)

More than 2000 hearts were stolen last night from a happily helpless public when Claire Dux, under the management of Impresario Behymer, superbly sang a lovely program at Philharmonic Auditorium. It was not only grand, but the grandest larceny in a long while committed on the recital stage, and can be compared only to similar acts by a Schumann-Heink, Kreisler or De Pachman. And yet, it was perpetrated with irresistible simplicity, ease and charm. Seriously, Claire Dux belongs among Schipa, Gigli, Luca, and when Gaetano Merola produces music drama next year for the Los Angeles Opera Association he would do well to include this leading soprano of those who did not hear this great singer-interpreter last evening, he it stated that she will sing October 30 at 11 a. m. in and under the auspices of the Hollywood High School.

Ideal singing of Mozart's Voi che Sapete, old Italian airs, forming the opening group, at once revealed the well high perfect singer. It was bewitching Mozart, so fragrant, limpid, finely cut like cancons, as only Melba or Sembrich have given it. So was her Schubert group, The Ave Maria, usually drowned in molasses of so-called feeling, became a new song, a bit of romantic mysticism. I have been asked during the concert as to whether Dux did not sing songs so differently. Differently from many singers, yes, inasmuch as she puts the true conception of the song above what some call "individual interpretations."

Not a great and at moments on the surface only, I believe, a trifle cool voice, yet it is of ravishing beauty, consummately used at all times, in all positions, while fully charged with deep expression. It is a voice which has the vivacious fragrance of spring, again the mature depth of autumn colors and moods of that season. Remarkable is the head-tone pianissimo almost too delicate for so large a hall though it is, on the whole, singing of ample carrying power and clear diction.

And back of all this, like a matter of course, is superlative musicianship, impeccable taste and a personality at once radiant and unaffected. In Seidler-Winkler, Claire Dux enjoys a partner at the piano worthy of and reflecting her own artistic aristocracy.

L. A. TIMES CRITIC ALSO ENTHUSIASTIC

(Francis Kendig, L. A. Times, October 22)

Claire Dux, soprano, who sang last evening at Philharmonic Auditorium, is it one can infuse a special significance into the oft-used phrase—a great artist. Many singers have the knack of pleasing large audiences, but few can hold them with that rare type of art that makes Miss Dux distinctive among singers. The quality that impresses most strongly in her singing is an unobtrusive happiness with which she imbues early everything which she does—with the exception of such numbers as distinctly call for another mood, such as the Schubert Ave Maria.

When one says that she has a great art it does not necessarily imply that she has a great voice, for one sometimes hears a greater one in the case of certain amazing operatic singers.

Instead Miss Dux has a very intimate art, and she reminds one of a violinist who shades and colors with even and beautifully controlled tone.

The one quality which makes permissible the use of the word "great," a something present in concerts very few times a season, and which is sensed in Miss Dux's work—it is the perfection of expression which makes the softest and quietest art also the greatest art.

Miss Dux is Polish and German, and this reflects in her singing. She gives Mozart and Schubert with poetry and crystal clarity.

Nothing could be more exquisite than her pianissimo in Schubert's Wohin. Other Schubert songs which charmed were Ave Maria, Rosli auf der Heide, Du bist die Ruh and Der Jungling an der Quelle.

The programed Strauss she did not sing, due, it was stated, to the nonarrival of the trunks containing them, and instead offered there Suit by Alfred Bachet and Serenade Franciscaine Mon gentil Hierro by Leoncavallo, with Mimi's aria from Bohème, the Max Regor Lullaby which she offered here a year ago with the Philharmonic Orchestra, and Deems Taylor's arrangement of the seventeenth century French air (Breton) The Ways of the World—these as encores.

One of the finest numbers of the evening, and one truly exceptional, and also the work of an American, was Carpenter's Silhouettes. Hazeman's At the Well was the harmonically rich last number.

In Mozart songs, and those of the classic style, Miss Dux's voice is pure and clear in quality, but in certain of the German lieder, and in French and American songs, she colored the tones with unusual richness and melodiousness. Her success was most auspicious, and during the evening she responded to perhaps a dozen encores.

ALMA GLUCK

The story of Alma Gluck, America's most popular present-day soprano, who appears in San Francisco's Auditorium for a single recital on Sunday afternoon, November 16th, is one of pluck, work and good fortune characteristic of America, the land of opportunity to which she was brought in infancy from Roumania.



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SECOND ANNUAL SPRING MUSIC FESTIVAL

The City of San Francisco is co-operating this week with Alfred Hertz director-general of the second Spring Music Festival to be held in the Civic Auditorium next spring in his campaign to secure singers for the great chorus necessary to the festival's program. All branches of the city administration have been requested by Supervisor J. Emmet Hayden, chairman of the festival committee, to aid in the campaign for volunteers. The festival is a municipal project, backed by the city with the co-operation of the San Francisco Symphony Orchestra, the Musical Association of San Francisco and the San Francisco Community Service. Dr. Hans Leschke, formerly with the Wagnerian Opera Company of New York, is the chorus director. Rehearsals are being held four nights each week in the Auditorium of Girls High School. Enlistments will be received here or at the office of Chester W. Rosekrans in the Community Service headquarters, Flood Building, third floor.

FARRAR IN CARMEN FANTASIE

Geraldine Farrar, who has evolved a novel and colorful condensed version of Bizet's opera Carmen will be presented by Frank W. Healy at the Capitol Theatre, Sunday afternoon, November 16th, at 2:30 p. m. With costumes and scenic effects designed by Zuloaga, foremost of Spanish painters, with a complete cast of principals of proven ability, with an ensemble of orchestral players selected from the best, with Carlo Peroni as conductor and with a complete force of stage mechanics to handle the scenic and lighting effects, Miss Farrar and her "modern fantasie" will be heard not only here but also at the Auditorium Theatre, Oakland, Saturday afternoon, November 15th; California Theatre, Stockton, Wednesday evening, November 12th; State Theatre, Sacramento, Thursday evening, November 13th, and Victory Theatre, San Jose, Tuesday evening, November 18th.

WARFIELD THEATRE

Norma Talmadge in *The Only Woman* is to be the attraction at the Warfield Theatre starting with the matinee on Saturday, November 1st. There will be a special "continuous performance" on election night continuing until one in the morning. *The Only Woman* is an original story by C. Gardner Sullivan and the sup-

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porting cast is headed by Eugene O'Brien. This is the most important Norma Talmadge picture since *Smilin' Through*, better indeed than either *Ashes of Vengeance* or *Secrets*. The comedy of the program will be *Walter Hiers in Short Change* and there will be the *Fanchon and Marco Ideas* with Gino Severi and the Music Masters.

PACIFIC MUSICAL SOCIETY CONCERT

The Pacific Musical Society attracted one of its largest audiences to the ballroom of the Fairmont Hotel on Thursday evening, October 23rd. The artists on this occasion were Radiana Pazmor and Lajos Fenster, contralto and violinist, respectively. Both proved dignified interpreters of musical compositions and sustained the standard set by the Pacific Musical Society. Miss Pazmor again convinced her hearers with the judgment of her interpretations and the care and discrimination she bestows upon the adequate delivery of her messages. Again she selected representative and dignified works by well known composers and gave them the benefit of her intelligence of interpretation and judgment of phrasing. Diction, purity of intonation, careful use of her voice and artistic observance of the sentiments proved the major part of her work. She is unquestionably an artist of superior merit and deserved the enthusiasm displayed by the audience.

Lajos Fenster has always proved himself a dependable and exceptionally endowed musician. His tone is big and true. His technical control equal to any demands, no matter how difficult. His artistic perceptions are backed by discriminating phrasing and his

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Come to My Heart.....	English
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Rose Marie of Normandy.....	Del Rigo
Spring Comes Laughing.....	Carew
Beauty.....	Lohr
Piper of Love.....	Carew
Love's a Merchant.....	Carew
The Market.....	Carew
Among the Willows.....	Clarke
A Good Heart All the Way.....	Hampson
Dancing Time in Kerry.....	Carne
Sweet Navarre.....	Phillips
My Heart's Haven.....	Phillips
Love Pipes of June.....	Day
My Little Island Home.....	Baden
Ragged Vagabond.....	Randolph

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depth of insight into the masters' intentions is very obvious. His selections were chosen to reveal both his technical and musical qualifications and they did so in a manner to arouse the universal approval of his musical audience. We certainly compliment Mr. Fenster upon the success of his appearance.

Henrik Gjerdrum played the accompaniments for Miss Pazmor in a manner to complement her work and no doubt earned the approval of the artist as he did that of the audience. The complete program was as follows: Von Ewig Liebe (Brahms), Immer Leiser Wird Mein Schlummer (Brahms), Two Songs in Spanish Manner (Heine) (Swan Hennessy), Auf den Wallen Salamankas, Neben Mir Wohnt Don Henriquer, Radiana Pazmor, Henrik Gjerdrum at the piano; Preludium E Major (Bach), Priessl from the Meistersinger (Wagner-Wilhelm), Chaconne (Vitali-Charlier), Lajos Fenster, Violet Fenster Blagg at the piano; Trois Chansons de Bilitis (Debussy), La Pluie de Pan, La Chevelure, Le Tombeau des Nalades, Le Bachelier de Salamauque (Roussel), Radiana Pazmor; Serenite (Vieuxtemps),

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Humoreske (Tor Aulin), *Symphonie Espagnole* (Allegro non Troppo) (Lalo), Lajos Fenster; Where Cowslips Grow (Pasmore), The Miller's Daughter (Pasmore), Cradle Song (18th Century) (William Byrd), Rhapsodie (Campbell-Tipton), Radiana Pazmor.

The accompaniments of Violet Fenster Blagg were characterized by intelligent musicianship and an insight into the more important phases of musical literature that is decidedly creditable and praiseworthy.

ALFRED METZGER.

LICHTENSTEIN'S SYMPHONYLOGUES

Victor Lichtenstein will offer a second series of his Symphonylogues, opening on Friday, October 31st, the day of the first Symphony concert, at twelve o'clock in Sorosis Club Hall. These lectures on symphonies and their meanings have passed the experimental stage and have become a significant link in the development of the highest musical taste in San Francisco. Last season's talks at Sorosis Hall were brilliantly successful, and those who attended found their enjoyment at the concerts intensified. The same plan will be followed this season, and additional instruments of the orchestra will be used in illustration. Each talk will be confined to the day's program. The hour is twelve o'clock, closing promptly ten minutes before one. Those illustrated talks are endorsed by the Musical Association of San Francisco and are under the direction of Alice Seckels.

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(Continued from Page 1, Col. 2)
mercenary motive. His first and last thought has ever been for the musician. He is a man to be honored and our testimonial should be practical. Therefore, I again ask you in the name of justice, of gratitude and of the public good of this city, to send in your subscription to the Pacific Coast Musical Review, Kohler & Chase Building.

Vivian Consula Sengler of Berkeley sends us the following much appreciated letter:

1345 Milvia Street,
Berkeley, Cal.,
October 19, 1924.

Mr. Alfred Metzger,
Editor, Pacific Coast Musical Review,
San Francisco, Cal.

Dear Sir:

I take great pleasure in reading your articles regarding the publishing of a Weekly Music Journal, independent of advertising. Such a magazine would undoubtedly be very impressive and interesting.

I have often conceived the idea of such a magazine, and I am sure it cannot fail to be a success, providing the support of the profession and music-loving public is assured.

When your subscription campaign commences, you may send me any literature which may be used in the campaign. I will not make any promises, but I assure you that with the aid of my pupils I will endeavor to do my best in co-operating with your worthy plan.

Sincerely yours,
VIVIAN CONSULA SENGLER
(Director of the Sengler Piano School.)

The Dominican College Choir of San Rafael, following excellent program on Friday morning, October 10: Processional (Organ), Mass, Opus 3, (Hohnerlein), Adoremus Te Christe, (Palestrini), Offertory, O Spem Miriam (Perosi), Ave Maria (Arcadelt), O Salutaris (Montani), Panis Angelicus (Cesar Franck), Tantum Ergo (Montani), Adoremus, Tantum Ergo, (Gregorian). In the afternoon the pupils of the Dominican College School of Music appeared in the following program, most creditably presented: Prelude (Organ) Margaret Lind, Valse

(Violin Quartet), (Poldini), Helen Hughes, Emily Lees, Eva Lastreto Gertrude Bolton; The Lake at Evening (Griffes), Madeline Curry; What the Soul Desires (Mother Drane), Alice Martin, Leslie Jacobs, Claire Graham, Mildred Belmont, Carol Hanigan, Hazel Regan, Mary Shallue; Jubilate (Nevin), Dominican College Choral; (a) Romance (Lecourc), (b) Schon Rosmarin (Kreislner), Helen Hughes; at the piano, Ruth Williams; Sereade (Schubert), Ruth Williams; at the piano, Corinne Gelinus; Postlude (Organ), Laveria Sawyer.

Sara Levy, a talented pupil of Lorraine Ewing, played two piano solos on Wednesday afternoon, October 15, from KCO, Oakland. She delighted listeners in with her excellent playing. Elizabeth Mc-Woods, another promising pupil of Miss Ewing's, played from KFO on Thursday afternoon, and her numbers were delightfully received.

The Annual Breakfast of the Pacific Musical Society will be held at the Fairmont Hotel on Monday, November 10, at 12 o'clock noon. Mrs. Frederick Crowe, the president of the club, will preside. The Persian Garden by Liza Lahmann will be given under the direction of Uda Waldrop. Those taking part are: Flora Howell Bruner, soprano; Margaret Jarman Cheeseman, contralto; Hugh J. Williams, tenor, and Henry L. Perry, bass.

GAETANO MEROLA OFF FOR EUROPE

Gaetano Merola, director general of the season of grand opera recently given here by the San Francisco Opera Association, has left for a tour of the music centers of the East and Europe in quest of new ideas and artists for the productions to be given here next fall.

Merola will stop off at Chicago for a conference there with the leaders in the Chicago Civic Opera Company. He will also spend several days in New York in conference with Gatti Casazza of the Metropolitan Opera Company. Merola will then sail for Paris, where he will make the rounds among the artists. He will then go to Milan for an extended stay and conference with the famous Toscanini, director of La Scala, the world's home of grand opera.

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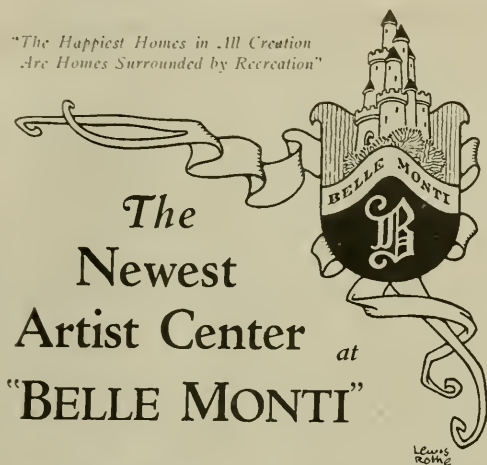
Elwin A. Calberg, the young and gifted pianist who has recently returned to California from New York and Europe, where he scored brilliant successes in concert, will give a recital at the 20th Century Club in Berkeley on November 25, at which event he will interpret a novel and interesting program.

Elizabeth Simpson -- Piano

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Pacific Coast Musical Review



THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST



VOL. XLVII. No. 5

SAN FRANCISCO, FRIDAY, NOVEMBER 7, 1924

PRICE 10 CENTS

ALFRED HERTZ IS WELCOMED WITH THRILLING OVATIONS

Emotions Stirred by Virility of Tchaikowsky's Great Fifth Symphony—Mr. Hertz' Matchless Construction of Thrilling Climaxes Once More in Evidence—Unusual Emotional Effects Contained in Lekeu's Appealing Adagio—Deemes Taylor's Conception of Scenes From Alice in Wonderland Charming Illustration—Fritz Lachmund Reads Lines With Fine Intelligence

BY ALFRED METZGER

The Curran Theatre was crowded to capacity on Friday afternoon, October 31st, when the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, began its fourteenth season. If there had been any possibility of increasing the warmth of the reception accorded Alfred Hertz at the beginning of a season, consisting of long ovations and presentation of sufficient floral tributes to open a flower shop, this would have been the case last Friday afternoon. For there could be no doubt concerning the attitude of the San Francisco musical public toward Mr. Hertz. It was evident that everybody was happy that the symphony season was beginning and everyone displayed expectations of enjoyable moments to come. There was a punch behind the applause that greeted Mr. Hertz upon his entrance and there was the cordiality of gratification behind the ovation that featured the close of the symphony. And finally there was evident affection behind the numerous fragrant flower pieces that banked the stage during the intermission.



MORIZ ROSENTHAL

The Eminent Piano Virtuoso, Who Will Open the Elwyn Artists' Series at Scottish Rite Auditorium Monday Evening, October 17.

The writer must confess that after more than seven months' stagnation in the way of symphony concerts, it was decidedly gratifying to revel once more in the realm of the classics directed with the authority and sympathy of Alfred Hertz. And surely it would have been difficult to select a work more inclined to test the emotions than Tchaikowsky's ever impressive E minor Symphony No. 5. As we have said before, although we usually regard the most recent interpretation of a work of great beauty by an eminent composer, under the direction of Mr. Hertz, as the most effective we have heard up to that time, every subsequent hearing reveals to us new features to be admired. Mr. Hertz being a genius is constantly growing in his mental and temperamental stature. And this growth is always evident and proves his adaptability for the position he occupies.

We have heard practically all conductors of distinction, but none thrill us like Mr. Hertz. There is a warmth, a depth and a style about Mr. Hertz' mode of conducting that we miss in the other conductors. Where in other instances we are willing to admire technical, academic and scholastic readings, in Mr. Hertz we find a heart throbb. And in gradually increasing accumulation of climactic episodes there is not one conductor that lifts us from our seat quite so frequently as Mr. Hertz. Indeed we know of no conductor who is quite so successful in building up his climaxes as is Mr. Hertz.

And yet, like in this very Tchaikowsky symphony, there are numerous instances where Mr. Hertz attains the most delicate nuances and poetic finish. Indeed

it is specially in these lighter shadings wherein we find additional finesse every succeeding season. And because of Mr. Hertz' dramatic virility and virility his finer moments are so much more emphasized. Where there is no genuine pianissimo there can not be a stirring fortissimo for it is the contrast that accentuates the one from the other. Mr. Hertz' climaxes, of which there are numerous ones in the Tchaikowsky symphony, are so irresistibly effective because he gradually attains them through a deliberate process of gradual inclination from the finest tranquility to the most stirring passion.

The Adagio by Lekeu arouses the desire to hear more of this composer and the regret concerning his premature suspension of creative activities. There is unquestionably deep sentiment in this adagio and Mr. Hertz with his singular skill in attaining the innermost purpose of a composer's message has the orchestra sing this work with almost vocal elegance of style. It stirred one's emotions and added to one's joy of life. The third and final number of the program was Deemes Taylor's Suite Through the Looking Glass. When we first heard this work by the New York String Quartet a few years ago we did not appreciate the fine sense of humor that permeated its phrases. On this occasion, thanks to the magic wand of Mr. Hertz, many phrases obscure to us at the first hearing became redolent with meaning and fanciful poetry. To be absolutely honest there are still moments when we can not reconcile the ultra modern style of theoretical treatment, or thematic development, with its sudden and frequent change of keys, its "frightening" dissonances, its abrupt changes of themes, its novelty effects in instrumental mutings and other realistic and descriptive imitations of nature's "overtones," and above all its apparent disregard for all that is symmetrical and orderly with our old fashioned, simple and obvious taste for that which is easily comprehensible in musical expression.

We certainly are grateful to Mr. Hertz for giving us the chance to listen to the charming declamatory gifts of Fritz Lachmund, a young girl of exceptional intelligence and a voice of singular flexibility in speaking. Had it not been for this preliminary explanation of that which was to follow in music the writer would not have enjoyed the work half as much. At least we had an idea what the composer was striving for and we found that he surely obtained the effects the story depicted. But without such explanation we would have been at sea. This is not the case when listening to the old masters. For while we may not be able to always detect the exact message which the composer intends to convey, we obtain a meaning entirely our own, and find much in the music that touches our innermost mental sensibilities. Most of the ultra modern music is an absolute puzzle to us, unless some one explains it to us, and at times the more it is explained the less we know of it.

But among all the modern works we have heard, this Deemes Taylor Suite possesses certain poetic phrases, touched with humor, which makes it very pleasant to our ears. But then Mr. Hertz has before succeeded in making us live some of this modern music against our inclinations. Whether Mr. Hertz is a wizard in this respect or whether we are becoming used to the modern music we are not yet ready to determine, but somehow we are "slipping." Maybe we will yet become converted.

PHILHARMONIC ORCHESTRA IN FINE FORM

Rothwell Offers Three Novelties—Glazounow's Sixth Symphony a Feature of Program—Sabanieva Soloist at Last Week's Concert

By BRUNO DAVID USSHER

Los Angeles, November 1, 1924

Three out of five selections new here, the fourth a aria not sung before with ensemble accompaniment, ranked last Friday's Philharmonic orchestra concert as one of the most interesting given. It is a gratifying policy and record Director Walter Henry Rothwell has adopted and one which should win him sold-out houses.

As a matter of fact, there were few empty seats at this representation of so fascinating a program, particularly as the orchestra plays with prodigal beauty of tone discreetly co-ordinated by its conductor.

Glazounow's Sixth Symphony in C minor opus 68, Henri Rabaud's Procession at Night, the Cavatina and Rondo from Glinka's opera, A Life for the Tsar, sung by Mme. Thalia Sabanieva, soprano, from the Metropolitan Opera in New York, where the novelty? The hymn to the Sun from Rimsky-Korsakow's Cof d'Or sung for the first time with orchestra and Weber's Freischutz overture completing a program well balanced in moods.

Often it is wished that Conductor Rothwell could precede the symphony with a short piece or not place it at the beginning. The seating of late-comers, after the first movement, causes a break in the continuity of the work. Moreover a previous selection will give the auditor the respite to attune his powers of assimilation to a major work, such as a symphony. It is rather immaterial to the writer when the symphony is played as he usually attends a rehearsal or two and is in a way prepared. This is merely to voice the wishes of some concert patrons who point to an arrangement more desirable to them as often applied in the East and Europe. Those coming unavoidably late thus, too, would hear the most important work on the program in its entirety.

Thalia Sabanieva's voice has been discussed already during the recent opera season. It is flexible, clear, of smooth technic even in difficult passages, but rather colorless and often cold. Much of her singing is of head-tone quality, floating to a fine degree again not sufficiently substantial. Mme. Sabanieva, being Greek, has inherited a super-amount of poise from her classic ancestors, so much that emotion is greatly lacking. There was more dramatic quality in the Glinka aria, which, followed by Weber's Freischutz, might have been written by that German master, rather than by Glinka, acclaimed as the "father of the national school



PERCY GRAINGER

The Famous Pianist, Who Will Be Soloist at the First Municipal Symphony Concert at the Auditorium Next Monday Evening.

of composers in Russia." The hymn to the Sun seemed a trifle fast in tempo, but accompaniments in both vocal numbers were lovely.

Perhaps I could say nothing better of the Glazounow symphony than that I have heard it before, and again at the Thursday rehearsal and it impressed more than it to be less arresting, which, despite a general superficiality of sentiment, it is. Glazounow's aim, to break away from national tendencies, is well-nigh accomplished in this opus, written 1896 when he was only thirty-one years old. As a result it is not as strong a work as his more Russian symphony No. 4, played two years ago. It is typical Glazounow, however, always tuneful, skillfully written though not free from ordinariness. The first movement is influenced by the same part of Dvorak's New World symphony, not thematically but in general effect, one also hears the French horns from Richard Strauss' Don Juan. The second movement, variation form, is somewhat Russian in mood, influenced in a degree by Tchaikowsky. In the dance-like intermezzo and the closing four movement Wagner (in his Masteringers can be sensed. The first and last movements, strongest in mood, interestingly elaborate and festive, are the most likeable conceived so long ago the opus, of course, is not modern, rather a revival of classicism in the manner of Brahms, though without Brahms' depth. Perhaps an opus 53, including six symphonies, for a composer so young, implies great

(Continued on Page 2, Column 1)

The years bear witness

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*I*n a position of honor, standing among the famous portrait paintings of great musicians in Steinway Hall, in lower New York, you will find it today. It is the piano that Henry Steinway, seventy years ago, built as a labor of love. He built it as a present to his bride.

Now I, who am also a Steinway piano, stand among the other Steinway pianos at Sherman, Clay & Co., here on the western coast. The years that lie between me and that original Steinway piano have seen many changes. But two changes they have not seen. They have not seen Steinway pianos made in any other spirit than a spirit of love; and they have not seen them under any other supervision than Steinway supervision. When I left the Steinway factory on Long Island and began my long journey to the Coast I had been six years in the seasoning and making. The control and management of the business was in the hands of the third and fourth generations of the household of Steinway. Eight members of the Steinway family had directed my evolution from the raw wood, steel and glue into the completed piano. Nearly all the skilled workmen in those great shops had been in those shops for many years. I was wood and steel and glue until they shaped me. Now, I am as much of the spirit of Steinway as the first piano Henry Steinway built.

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It means that the mountain spruce of my sounding-board, for example, is the finest procurable. After careful inspection and purchase it was dried for six months at the sawmill, then dried for another year in the Steinway yards, then seasoned for two or three years in special sheds, then kiln-dried and re-dried in strip and board—in all, a seasoning and drying process of five full years.

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my other wood, nine months were spent shaping and fashioning me in the factory. In that one general factory every part of me was made, including plate, rim, hammers, brass castings, action, and all special hardware. Nothing was let out on contract. Nothing was left to outside influence.

It means that I am, in fact, a Steinway piano—that my charm will endure for years to come, that my resonance will last, that my full, rich, singing tone and responsive action will delight those who

possess me as long as materials shall cling together. So after six years of such patient fashioning, I left the Long Island factory and came West. I was unloaded from my long cruise and carefully gone over in the Sherman, Clay & Co. shops. And now I stand on the floor at Sherman, Clay & Co. among other pianos, waiting for the purchaser who shall come to claim me.

Sometimes I talk over the old days in our original home with the other Steinway pianos here at Sherman, Clay & Co. We miss the cheery companionship of the old square grand, with its rosewood case—the piano that Henry Steinway built. It used to preside over us like a proud little old great-grandmother. But usually we discuss the future. We discuss the homes that each of us, in the days to come, will be carried away to like brides.

Some of us are eager to preside over great mansions, with servants to dust us off, and drawing rooms to inhabit. Some of us are ambitious to have careers on the concert stage. But I have a different ambition.

I want to be the piano near the fireside, where a modest family gathers about me and plays familiar melodies. I want to be the companion, from the very first, to little children as they learn to touch my keys. I want to be the discreet—and the only—third person present between lovers. I want to spend my days in a little happy home. Surely, if some family knew how eager I am to make their love for me worthwhile, they would come and claim me without delay. Doesn't some couple with a modest home and purse want to come in and discover how it can claim its Steinway piano?



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Miss Elizabeth Westgate in Charge

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TWENTY-FOURTH YEAR

GOSSIP FROM GOTHAM

New York, Oct. 29, 1924

Dear San Francisco:

The New York musical season has almost reached its full momentum, with all the available concert halls in use every day. When the opera begins at the Met on November 3, the season will be in full swing. Already some of the great lights, like Alma Gluck and Chaliapin, have made New York appearances, and a four weeks' season of opera by the San Carlo Company has been completed. Stars of the song world seem to think this the accepted year for vaudeville appearance. A month ago Mine. Cisneros made her debut with the Keith forces at the Palace; yesterday Mme. Gaski began a similar engagement at the Hippodrome.

The musical public was greatly interested in the sale of the Aeolian Building. The purchaser was a private individual who has given a lease to the Woolworth Company. In the course of a few years, this building which bears so honorable a name in musical annals, will put on a red front and become a link in the chain of stores which binds the eastern and western coasts in a bargain-offering embrace. The music center of New York is shifting uptown. Already the Chickering Company is occupying a new building in West 57th street, and a block away on the same street a wonder-plein, which will be the new Steinway Building, is nearing completion. In April it will be ready for occupancy. This is in the near vicinity of Carnegie Hall. The Aeolian Building will not be put out of business by the red front link, though it is put out of home by it. This company will find new quarters in the new music center.

There is a new music magazine and its name is "Music." The first issue has appeared. It is beautiful. The printing is very artistic and the illustrations of the best quality. The list of editors and sponsors includes many distinguished names. It is planned on an entirely new policy—a popular magazine for professional and layman alike. It will meet the existing demand for music information and interpretation. Its unique feature will be editorial independence. It will accept no favors either in the form of advertising or other things from professional musicians, teachers, or private music schools, so that the reviews and criticisms which appear in it may be relied upon to be sincere, informative and independent.

I have a question from J. G., San Francisco, to which I will take this opportunity to make reply. "Is it possible," he asks, "for a person nowadays to compose a piece of music entirely different from any musical composition that has ever been written?" A rare thing to do I should say, but possible for a genius. Our musical system has been very greatly worked, overworked in fact, but I believe there are still possibilities which have not yet been discovered. When you consider the work of Paul Whiteman and others who are trying to advance popular American music in a serious way and who are really achieving new effects which are destined to have an influence on the future of music, I think you would hesitate to answer no to the above question.

Sincerely, KARL RACKLE

VOICES STILL SOUGHT FOR FESTIVAL

Mayor Rolph's citizens committee arranging for San Francisco's second annual Spring Music Festival, to be given next April in Civic Auditorium has put out a call to every city department to aid in recruiting voices for the great festival chorus. The police and fire departments are among the municipal branches which have been invited to participate. Singers may enlist at the rehearsal meetings being held four nights each week in the Auditorium of the Girls High School, Geary,

O'Farrell and Scott streets, or at Chorus Headquarters, Community Service offices, Flood Building. Chester W. Rosekrans is in charge of the chorus recruiting. Alfred Hertz is director general of the Spring Music Festival and Dr. Julius Loschke is choral director. Supervisor J. Emmet Hayden is chairman of the citizens committee.

FIRST FREE MUNICIPAL RECITAL

Clarence Eddy, known in the musical world as the "dean of American organists" will give the first free municipal recital of the 1924-25 series in Civic Auditorium Sunday afternoon, November 9. A popular program, designed to appeal to all, has been announced by Supervisor J. Emmet Hayden, chairman of the Auditorium Committee. Eddy will give the following numbers on the great organ:

Prelude and Fugue on Bach, Liszt. The Bells of St Anne de Beaupre, Alexander Russell; Third Sonata, Felix Borowski; Goin' Home, Dvorak, arranged by H. Crouch Leighton, from the New World Symphony; A Southern Fantasy, Ernest F. Hawke, including The Swane River, My Old Kentucky Home, Old Black Joe, and Dixie; Russian Boatman's Song, arranged by Clarence Eddy; Melody, General Charles G. Dawes; Slumber Song, Lester Groom; Londonderry Air, Henry Coleman; Allegretto in E Flat, William Volstenhouse; and Grand Choeur Dialogue, Eugene Gigout.

DERU-CLEMENT BEETHOVEN RECITALS

Among the most prominent and most musically events of the beginning of the season are undoubtedly the three Beethoven Sonata recitals given by Edouard Deru, violinist, and Ada Clement, pianist, at the San Francisco Conservatory of Music during the early part of this month. The best proof for the artistic excellence of these recitals was the fact that the attendance grew large, at every succeeding event until at the last the hall was crowded and many more tickets could have been sold. These two artists played on this occasion all the Beethoven Sonatas, and they did this with an insight and artistic skill worthy of the heartiest recognition.

Both Mr. Deru and Miss Clement belong to the very best of our resident artists. They have had the experience, and reputation, and the qualifications to make them thoroughly competent to appear before the public. They play technically and musically with that element of intelligence and discrimination without which no musician has a right to demand public recognition as a concert artist. They prepare their programs carefully and interpret the classics with a serious understanding of the values of musical presentation. The audience consisted of students and music lovers who understand the immense significance of musical compositions and who in the work of these two artists found enjoyment and pleasure.

There is not enough of this kind of public work being done in San Francisco and vicinity, and these artists are entitled to hearty commendation for keeping up this necessary phase of public performance which, in addition to our symphony and chamber music concerts, contribute toward the creation of a genuine musical atmosphere in this city.

ALFRED NETZER.

MUSIC TEACHERS' ASSOCIATION BANQUET

The San Francisco Music Teachers' Association had one of its annual banquets at the Whitcomb Hotel on Monday evening, October 27, and as usual members and guests enjoyed themselves thoroughly. Mrs. Alvina Heuer Wilson, president of the San Francisco Association, did the honors as presiding officer and co-moderator, and, possessing a keen sense of humor and ingenuity in entertaining, she created an atmosphere that was impossible to resist. The guest of honor was Frank Carroll Giffen, president of the Music Teachers' Association of California who, during the course of the evening, made a very interesting and educational address on the purposes and activities of the association. Other invited guests were Mrs. Florence French, editor of the Chicago Musical Leader; Redfern Mason, music editor of the San Francisco Examiner; Ray C. B. Brown, music editor of the San Francisco Chronicle; Charles Woodman, music editor of the San Francisco Call; Alfred Metzger, editor of the Pacific Coast Musical Review; Miss Cora Winchell and others whose names have escaped our memory at this time.

After the conclusion of the banquet there was a splendid musical program during which Miss Ada Clement played some compositions by Ernst Bloch in that thorough manner for which she is noted, and Miss Helen Colburn Heath sang a group of songs, ably accompanied by Walter Frank Wenzell, with that sincerity and enthusiasm which has created for her a coastwide reputation. Both artists were heartily applauded by the audience. In addition to Mr. Giffen's most effective address, Redfern Mason spoke on the subject of how to prepare news for the press by the Music Teachers' Association, in which he brought out some very significant points necessary to know. Miss Winchell called attention to the impending production of Mary Carr Moore's American opera, Narcissa, and Mrs. Wilson, Mrs. Stephenson and Miss Estelle Carpenter made to the interest of the occasion with appropriate remarks. It was an unusually successful event.

Yerba Buena School Women's Club, Miss Effie Madden

President, had a luncheon at 12 o'clock at the Fairmont Hotel on Saturday, October 18th. The program included an informal talk by Miss Virginia D. Heath, on her European experiences, and music arranged by Miss Estelle Carpenter, Director of Music in the Public Schools, was given. Miss Beatrice Clifford, the well known pianist, gave variations by Rameau. Miss Muriel

Bates Keen, a pupil of Pearl Heack Whitcomb, accompanied by Dorothy Clute, gave Down in the Forest, Ronald and Fines Vires by Hahn, Miss Frances Sanford, a pupil of Lincoln Batchelder, gave Hercules by Chopin and Staccato Caprice by Voeigrih, Miss Dorothy Labovitch, gave Prelude of Chopin, and Debussy's Arabesque, Miss Labovitch has studied at the California Theatre with the orchestra and attends the Adams Public School

Margaret Bruntsh, whose beautiful contralto voice aroused the admiration and enthusiasm of the thousands who heard her as Madama in Rigoletto during our most recent opera season, sang at the opening concert given at the University of Fine Arts on the Thursday evening, October 30, and scored a tremendous success. Madama Bruntsh's selections upon this occasion were: Vore Di Donna from La Gioconda, Trees, and by special request the aria from Samson and Delilah. All of these numbers were infused with opulence and beauty of tone, a wealth of expression and touches of individuality, all of which reflected the intellectual and imaginative power of the artist. On Saturday, November 8, Madama Bruntsh will give a program in Santa Cruz and there is not the slightest doubt but that her success there will equal those enjoyed at all her previous appearances.

FIRST AUDITORIUM SYMPHONY CONCERT

The first concert of the municipal concert series will be given on the night of November 10 by Percy Grainger, an English pianist-composer in conjunction with the San Francisco Symphony Orchestra, Alfred Hertz, conductor. Mr. Grainger will play the famous Concerto in A Minor by Grieg which he declares, is one of the world's greatest composers. A contest was held recently by several eminent musicians to decide which musical composition was really the greatest and it was agreed that Wagner's "The Mastersingers" is the most wonderful of all compositions of all time. The third and last number will be played by the Symphony Orchestra on the night of the Grainger Concert, "The Schenerazade" suite by Rimsky-Korsakow will also be rendered.

SECOND SECKELS' OAKLAND MATINEE

The second Alice Seckels' Matinee Musicals, Wednesday afternoon, November 12, in the Ballroom of the Hotel Oakland, will present two artists of unusual attainments; Annie Louise Davis, famous American harpist, and Max Gogna, distinguished Russian cellist, will join forces in a program unique in its combination of numbers for 'cello and harp.

Although the harp is one of the oldest of instruments we are seldom given an opportunity of hearing it except for a few moments in the orchestra. Miss Davis comes to the concert platform a rare combination of tone and virtuosity, a rare combination of personal grace and charm. The instrument she plays is one of unusual beauty as it was especially made for her. Miss Davis returned to New York soon after this recital.

Max Gogna came from New York last season to be 'cellist with the Symphonic Ensemble and has now been made a member of the San Francisco Symphony Orchestra. The beautiful Handel Sonata for harp and 'cello will be given in its first Oakland presentation and other harp and 'cello numbers will be the Ave Maria, Schubert and Shepherd Boy, Savoyard, Miss Davis, in response to numerous requests, will give a "request" group comprising: Momento Capriccio, Prokofiev; Vale, Brahms; Dance of the Elves, Hasselmann; and Songs of the Sea, Vore. All of these have been arranged by Miss Davis. In addition she will play the Barcarole, Zehn Stunden, by Claude de Lince, Debussy; Ave Maria, Tournier. Max Gogna will play the Fantasia and Variations, Schubert-Strauss; Kol Nidrei, Bruch and Elfentanz, Propper. Tickets for this concert are at Sherman, Clay and Company, or may be secured by phoning Elsie Cross—Oakland 3972.

THE PERSINGER-JACOBI RECITAL

Louis Persinger, violinist, is rarely heard in his own recital and his forthcoming appearance in a Sonata recital with Irene Jacobi, pianist of New York, on Thursday evening, November 20 at the Fairmont Hotel, is causing music lovers a thrill of anticipation. The concert is under the direction of Alice Seckels. Persinger has appeared as soloist with the New York Philharmonic, Metropolitan Opera House orchestra, Philadelphia orchestra, Cincinnati orchestra, Minneapolis Symphony, Kansas City Symphony, San Francisco Symphony, Portland Symphony, and in recitals throughout the country. Pierre V. Key, in the New York World called him the "First of American Violinists." He was concertmaster of the Rutherford orchestra, Berlin, the orchestre du theatre Royal de la Monnaie, Brussels (Royal Opera Orchestra), and finally with the Boston Philharmonic Orchestra, before coming to San Francisco.

The violin which he plays is a Dominicus Montagnana, made in Venice in 1737, and is considered the finest specimen of his workmanship extant. It is known as the "Tarasio" Montagnana and has been a part of some of the most famous collections and has been played by many of the great violinists of former days. Irene Jacobi is the wife of Fred Jacob, one of the composers in the forefront of the American group of composers. Mr. and Mrs. Jacobi are in San Francisco until after this recital. Mrs. Jacobi and Mr. Persinger will play the Brahms Sonata in D Minor which she coached with Franz Kueisel who had the privilege of playing it many times with Brahms himself. The Mozart Sonata in C Major and the Richard Strauss Sonata in E Flat Major will complete the program.

ALMA GLUCK'S RECITAL

Thousands of San Franciscans will be regaled with a typical Alma Gluck program at the Exposition Auditorium next Sunday afternoon, November 16th. The famous prima-donna, without doubt one of America's favorite singers, is making a short transcontinental tour after a retirement of several seasons. Gluck's return to her profession in New York was the signal of a great outpouring of her thousands of admirers. The consensus of critical opinion gave Gluck much praise, and the most eminent writers waxed enthusiastically. The event was a triumph, and long past twelve o'clock, midnight, before four thousand people in the Hippodrome stopped their enthusiastic applause, only to be sent home by the turning off of the lights.

Already Gluck is assured that she will face a large audience on her visit here, where but a single concert is scheduled, for Manager Selby C. Oppenheimer reports and extraordinary advance sale.

Gluck will be assisted at this event by Marie Romaine Rosanoff, Russian 'cellist, and by the always-efficient Samuel Chotzinoff at the piano. The full program to be rendered is herewith appended: Sonata (17th Century) (Sammartini), La Source (Davidoff), Mme. Rosanoff, With Verdure Clad (Creation) (Haydn), My Mother Bids Me Bind My Hair (Haydn), Warning (Mozart), Oh! Sleep, Why Dost Thou Leave Me (Handel), Der Kuss (Beethoven), Mme. Gluck: O Thou Billowy Harvest Field (Rachmaninoff), Song of the Shepherd Lehl (Rimsky-Korsakoff), Two Folk Songs of Little Russia (Zimbalist), Die Post (Schubert), Canzonetta (Loewe), Botschaft (Brahms), Mlle. Gluck: Intermezzo (Granados), Air (Hure), La Fileuse (Faure), Mme. Rosanoff: Bird of the Wilderness (Horsman), Time of Parting (Hadley), Fair Tales (Wolff), The Cunning Little Thing (Hagemann), Red, Red Rose (Cottenet), Mme. Gluck.

SOPHIE BRASLAU

Sophie Braslau will soon be in San Francisco again. This will be her second visit in as many seasons, for here the brilliant contralto is held in high regard and numbers among music-lovers thousands of ardent admirers. A Braslau program is a song recital of sheer delight, and when she sings at the Columbia Theatre on Sunday afternoon, December 14, hundreds of those who journey far to hear Braslau whenever she appears will be delighted with one of her unusual and interesting concert.

RUTH ST. DENIS

Musically December will be made notable by the week's engagement at the Curran Theatre arranged for

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Where the premier danseuses of European centers have made brilliant careers by marvelous technique in a style already created, Ruth St. Denis has created a whole new school and style of dance, and not content with one style only, each season marks new trails blazed by this great pioneer. For this unusual attraction Manager Selby C. Oppenheimer is now receiving advance mail orders, which can be addressed to him in care of Sherman, Clay and Company.

MISCHA ELMAN

As year by year the great Russian violinist, Mischa Elman, makes his periodical visits to American cities, so year by year his popularity broadens and his genius expands. The world today knows but a few truly great exponents of the string and bow, and each in his way is marked by achievement of a different sort. Elman, among the elect, stands aloof, with an equipment including every phase of violinistic perfection. As a producer of tone he has never had an equal; as a technician, none surpass him; and as a student of music, his life is devoted to the finest in the literature of his instrument.

Elman will play twice in this city on his coming visit, both recitals to be given in the Columbia Theatre under the management of Selby C. Oppenheimer. Extraordinary programs are listed. On Sunday afternoon, December 7 the young Russian will play the Nardini Sonata and an important work by Albert Dupuis, which he is playing for the first time in this country, and which is entitled Fantaisie Rhapsodique. Arrangements for the violin of the Mozart Adagio, Haydn Minuet and a Chopin Nocturne, Rode's Etude Caprice and Rubinstein's The Dew is Sparkling, as well as Victor Herbert's A la Valse, Ernest Bloch's Nigun and Wieniawski's Polonaise are scheduled.

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FIRST POPULAR SYMPHONY CONCERT

Next Sunday afternoon in the Curran Theatre, Alfred Hertz will present the San Francisco Symphony Orchestra in the first concert of its Popular Series. In keeping with the nature of these affairs, the program has been made up of numbers well established as favorites among lovers of the classics in the lighter forms. The list announced for the opening concert is made up of the overture to Smetana's Bartered Bride, the Henry VIII Ballet Suite of Saint-Saens, Wagner's powerful Rienzi Overture, the Alsatian Scene of Massenet, and Chabrier's spirited rhapsody Espana.

The second pair of regular symphony concerts, to be given in the Curran Friday and Sunday afternoons of next week, will be distinguished by the premiere performance of a symphony by Frederick Jacobi, the well-known San Francisco composer. Jacobi has had several earlier works performed here by the symphony, and being in San Francisco at present, he has bestowed the honor of producing his newest symphonic work upon Hertz and his splendid body of musicians.

The next pair of symphonies will also give symphony patrons their first hearing of the Frank Strako orchestra arrangement of Vivaldi's A minor concerto, which has just been added to the orchestra's library, while the remaining item announced is the spirited Strauss rondo, Till Eulenspiegel's Merry Franks.

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The Narrative of the Calendar Prince.
The Young Prince and the Young Princess.
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Conclusion.
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LOS ANGELES ORATORIO SOCIETY

Musical culture of a people is measured by the quality and extent, not of concerts by visiting artists, but according to the music made by the people, choral music in particular. For that reason England, though producing no great composers since the days of Purcell, has always been accounted a highly musical nation, because of their great choral organizations and choir festivals.

We possess in the Los Angeles Oratorio society such a singing body, devoted to the performance and introduction of great works. The chart of activities shows a steady ascent of this organization; thanks are due to Director John Smallman. Choral performances, especially of new oratorios, like the activities of a great orchestra, are expensive and rarely self-supporting. Despite a steady financial struggle the Los Angeles Oratorio Society has more and more added to the musical prestige of this community. It is the largest singing group on the coast, working altruistically. December 21 Los Angeles for the first time will hear the glorious "Christmas" oratorio by Bach, an undertaking difficult from an artistic and pecuniary standpoint. Musical success, hitherto to know, is ascertained. An eminent soloist, Sophie Praslau, from the Metropolitan opera, sings the chief solo.

In the meantime the voluntary business administration of the Los Angeles Oratorio has started a subscription drive under John Witherth and W. R. Messer, leading board members. It should be an honor matter for the concert-going public to respond to the extent of sold-out houses. In turn the Los Angeles Oratorio Society, always mindful of presenting leading Los Angeles artists, will continue to engage also great eastern singers. Hence this is not "giving" money for "charity," but merely paying a just fee in advance for exceptional musical enjoyment.

TSCHAIKOWSKY'S PATHETIQUE NEXT

Tschaiikowsky's sixth—and last—Symphony is the piece de resistance in the program for the Third Symphony Pair which the Los Angeles Philharmonic Orchestra, under the authoritative baton of the popular Walter Henry Rothwell, plays at Philharmonic Auditorium on Friday afternoon, November 7, and Saturday evening, November 8. Once more are patrons of the concerts to be regaled with a novelty for the second number programmed is the delightful *Adventures in a Perambulator* by the American composer John Alden Carpenter. This delicious whimsy depicts the musings of a precocious infant on his experiences as he is being trundled along in his perambulator by what must have been a typical nursemaid—and he must have been a wonder-kind for the intellectual quality of the musings is worthy of a keen, adult brain. The program closes with the rendition of Eusebio's *Rhapsodie Roumaine*, which was received with such acclaim last season when it was given here for the first time.

STEWART APPOINTED CHOIRMASTER

Alexander Stewart, executive director of the Civic Music and Art Association of Southern California, has been appointed musical director, commencing November 1, at the First Baptist Church, Pastor Dr. James A. Francis announces. Mr. Stewart is nationally known as organizer of music weeks. Before entering community service work, he ranked among leading violin teachers, directing several of the largest church and secular choruses in Oakland and San Francisco. In that capacity he gave Pacific Coast first performances of the Brahms' Requiem, Dvorak's *Slovak Mater*, Victor's Mass for two choirs etc. During the Panama Pacific Exposition in the Bay City the Alameda County Chorus, shared the first prize of \$10,000 with the famous Welsh choir of Chicago under his baton. Mr. Stewart plans to give rarely heard and important classic works at the First Baptist Church.

Monday evening at the MacDowell Club of Allied Arts, 62 North Western avenue, one of the most valuable programs of the organization was given. Mary Holland Kinkaid, novelist noted newspaper woman, now assistant editor of "The Argonaut," spoke on books and authors, having for 25 years lived in the centers of literary America. Musically the program offers songs by Beatrice Fenner, Los Angeles girl composer, whose songs were sung by Galli Curci, and Mary Newkirk Lower, admired for her radiant soprano voice.

The Zoellner Quartet, whose series of Monday evening concerts at Hotel Biltmore were noteworthy features of the 1923-24 season, will this year present their seventh consecutive season of Los Angeles concerts at the same place, the opening event taking place Monday evening, November 10. Successive dates are December 8, January 5 and 26, February 2 and March 2. Six novelties, an average of one to each concert, are to be presented this season, and prominent assisting artists will be heard on this year's programs. The Zoellners are unique as an organization though a rare combination of talent in one family. Joseph Zoellner, sr., is director of and plays the viola in the quartet. The rest of the organization's personnel includes: Miss Antoinette Zoellner, first violin; Joseph Zoellner, jr., cello, and mandus Zoellner, second violin.

Marion Ralston of Pasadena and Eleanor Remick Warren of Los Angeles presented compositions of their own at the Wawan club meeting. Both are among the leading American women composers. The program again evidenced the high ideals of the club in aid of American music, Mrs. Grace Widney Mabey, guiding spirit of the club, presiding.

PHILHARMONIC ORCHESTRA

(Continued from Page 1, Column 3)

ease of production and proportionate lack of profundity. Suffice it to say the performance was greatly appealing, the orchestra had to rise at the close of the work.

Henri Rabaud, French composer who conducted the Boston symphony orchestra three seasons ago, was well received in *Procession Nocturne*. (*Processional Night*), a symphonic poem. It paints the quiet of night, the despair of a materialistic mind seeking truth, the quaint effects of a procession approaching, passing and heard again from afar. A sincere, though not very original work, orchestrated effectively, it made a considerable impression on the audience. Post-Wagnerian in style Rabaud strives for beauty, imbuing it with somewhat romantic mysticism.

Beethoven's great Ninth symphony for soloist, chorus and orchestra will be given late this season under Director Walter Henry Rothwell with the Philharmonic orchestra and singers recruited from the electric club of Southern Branch of the state university. Professor Kraft and Deau Coop of the university are in charge of choral preparations.

Blanche McTavish, lovely voiced soprano noted for her sensitive interpretations and excellent presentations, was feted as principal artist at the last program of the Hollywood Musicians' club.

Anna Priscilla Risher, noted composer and teacher of piano, theory and voice, with a residence studio at 2041 Hillhurst drive, Hollywood, has returned from a short vacation at Laguna Beach. Miss Risher recently formed an ensemble bearing her name, herself at the piano; Cleo Rundle, violin; Miss Henderson, cello and Reba Rice, soprano. This group has already filled several engagements with much success, including programs consisting entirely of Risher, Cadman or all-American works.

(Continued on Page 6, Column 1)



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LOS ANGELES LETTER

(Continued on Page 5, Column 2)

The Bears at the Beach four tone pictures for children written by Homer Grunn, prominent composer-pianist, with studios at the Southern California Music building, constitute one of the best sellers among teaching pieces published by Ditson's.

The adventures of three jovial furry companions at a coast resort are here entertainingly pictured in music and sketches. They are shown taking a perilous "Promenade on the Pier," riding "On the Merry-Go-Round" to a pleasing waltz, footing it "In the Dance Hall" while the band plays a spirited tune and finally, tired out, falling "Fast Asleep in the Sand" when the waves crawl up the sunny beach. A real novelty in teaching material, the pictures graphic and amusing, the melodies bright and full of color.

Tuesday morning at 10:30 the Euterpe Opera Reading Club held its second recital meeting at the Ambassador theatre. Wagner's *The Flying Dutchman*, not given here before, was presented by an able cast, headed by Lucille Spenser Kelley and William Tyroler, with Ruth Shaffner, Leslie Brigham, Frank Ridge and Earl Meeker. The famous overture will be rendered four-hand by William Tyroler, musical director of the club, and Aglene Hamblen, a pupil of his.

ROSENTHAL OPENS ELWYN SEASON

Moriz Rosenthal, pianist, has been chosen as the first of the eleven attractions to be presented here during the coming season by Elwyn Concert Bureau. His concert on Monday evening November 17, will be the opening event of the Elwyn Artist Series at Scottish Rite Hall.

Rosenthal begins early in November on his second American season after an absence of seventeen years. Last year, upon his triumphant return he played with nearly all the symphony orchestras in the country, he was greeted by his old friends—those that were still living and admirers who had heard him seventeen, twenty and even thirty years ago flocked to pay tribute to a man who is still young, who still retell his famous anecdotes, and still astonishes the younger critics by his phenomenal playing.

Other artists together with the dates of their appearances, who will comprise the popular priced con-

cert course offered by the Elwyn Concert Bureau are as follows: Cecilia Hansen, violinist and leader of the Auer clan, December 4; Isa Kremer, international balladist and singer of folk songs, December 12; Jascha Heifetz, young Russian violinist, January 18; Maria Ivogun, Europe's greatest coloratura soprano January 26; Albert Spalding, foremost American violinist, February 20; Roland Hayes, phenomenal negro tenor, February 22; Mabel Garrison, gifted and gracious soprano, March 18; The London String Quartet, unsurpassed chamber music ensemble, April 7; Reinald Werrenrath, greatest concert baritone, April 20, and Merle Alcock, leading contralto of the Metropolitan Opera Company in early May.

The concerts of Jascha Heifetz and Roland Hayes will be presented on Sunday afternoons at the Casino Theatre. All other Elwyn concerts will be evening attractions at the Scottish Rite Hall. The Elwyn management announce that arrangements have been made whereby subscribers may purchase season tickets for the entire eleven attractions at a special price reduction.

SECOND CHAMBER MUSIC Concert

Felix Salmond the distinguished English 'cellist, who will play here on November 25th in the second concert of the Chamber Music Society series, was born in London of a musical family, his father being Normand Salmond, the noted British baritone, and his mother a

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well known pianist. At the age of twelve he began his first 'cello lessons at the Royal College of Music. In his third year he won a scholarship and four years later became the pupil of Edouard Jacobs of Brussels. His debut occurred in London in 1909 and he was at once acclaimed by both public and press as one of the elect among the world's 'cellists. Since then he has appeared with ever-growing success with every important orchestra and in solo and joint recitals throughout Europe and America. It was Salmond whom Sir Edward Elgar selected to create his concerto for violoncello in 1919 in London. Felix Salmond is not only a great 'cellist, but a profound musician as well.

Chamber Music is Mr. Salmond's particular delight and in the understanding and performance of this field of music he has no superior. He has been associated with many chamber music organizations as visiting artists, appearing only with those of the very highest standing. In a letter to Mr. Persinger he expressed his great satisfaction at collaborating with the Chamber Music Society of San Francisco, whose superlative art he became well acquainted with on their tour of the East in 1922.

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WARFIELD THEATRE

Nazimova has returned to the screen, and with Milton Sills is featured in *Madonna of the Streets*, the screen version of the W. B. Maxwell story, *The Ragged Messenger*. The production is by Edwin Carewe. The Warfield theatre will present the new picture to San Francisco. Similar in theme to *The Fool* and *The Christian*, *Madonna of the Streets* is proving one of the dramatic sensations of the year. The comedy will be Lloyd Hamilton. Gino Severi and the Music Masters will be heard in concert and Fanchon and Marco, in their "Ideas" will introduce a new musical organization to San Francisco, Glen Oswald and his Victor Record Orchestra. There will be other shorter screen attractions.

MIECZYSLAW MUNZ

Mieczyslaw Munz, of whose sensational successes throughout the East and more recently in Australia, local music-lovers have been hearing much, will be presented for his debut San Francisco recital by Manager Selby C. Oppenheimer as the December event of the Alice Seckles Maunee Musicales in the Ballroom of the Fairmont Hotel. Munz came to America two years ago, a refugee from Poland. Today he is considered the legitimate successor of Paderewski.

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SIMPSON PUPILS IN RECITAL

An extremely interesting program was played at Elizabeth Simpson's Berkeley studio on Saturday, October 4th, by a group of advanced pupils, and Madame Regis Michaud, a brilliant member of Miss Simpson's coaching class. Mme. Michaud, whose Berkeley concert last year was one of the outstanding successes of the musical season, is an exceedingly gifted pianist of broad experience and unusual equipment, who devotes herself exclusively to French Clavecin music and works of the ultra modern French school. She recently appeared as soloist at the Berkeley Piano Club, playing two exacting groups by Rameau, Lully, Loellily, Chabrier, Satie and Ravel with such exquisite finish and beautiful coloristic effects that she was forced to repeat one number. She also played with great success at the Alliance Francaise on the campus of the University of California on October 22nd, and is planning an important public appearance early in the New Year.

The program also included an attractive group by Helen Eugenia Merchant, the gifted young pianist, whose concert in September was a delightful artistic triumph. The complete program was as follows: French Clavecin Music—Eighteenth Century—Gavotte et Courante (Lully), Rigaudon (Rameau), Lullily (Loellily), Madame Michaud. Prelude C major (Debussy), Fille aux cheveux de lin (Debussy), Prelude G minor (Rachmaninoff), Ethel Long. Martin May Night (Palmgren), Barcarolle A minor (Rubinstein), Margaret Fish; Barcarolle (Schutt), Tarantelle (Mendelssohn), Mary Robin Steiner; Romance (Schumann), Prelude G minor (Chopin), George Kelly; Prelude No. XXI from Well Tempered Clavier (Bach), Czaras (MacDowell), Jacqueline Otto; Aria (Cesar Franck), Habanera (Chabrier), Gossienne II (Satie), Minuet et Rigaudon from Le Tombeau de Couperin (Ravel), Madame Michaud.

The Pacific Musical Society will give its Annual Breakfast at the Fairmont Hotel next Monday noon, November 10th. An interesting program, under the direction of Aida Waldrop will be given and will consist principally of Liza Lehmann's de-

lightful song cycle In a Persian Garden. The quartet that will interpret this work will include the following representative artists: Flora Howell Bruner, soprano; Eva Gruninger Atkinson, contralto; Hugh J. Williams, tenor, and Henry L. Perry, bass. All reservations should be made through Mrs. Ernst J. Morck or the President, Mrs. Frederick Crowe. Among the honor guests to be entertained on this occasion by the society will be Perry Grainger, Mr. and Mrs. Alfred Hertz, Mr. and Mrs. Selby C. Oppenheimer, Mr. and Mrs. Gaetana Merola, and Dr. Hans Leschke.

Miss Emilie Lancel has returned from Los Angeles, where she was the guest of Mrs. D. C. McGarvin at her lovely home at Gramercy Place. While in the Southern City Miss Lancel met a number of leading spirits in the musical world and enjoyed many social and musical events. Miss Lancel has been engaged by Walter Henry Rothwell to sing with the Philharmonic Orchestra of Los Angeles and will also appear as soloist for the Ellis Club later in the season. On November 6th Miss Lancel and Walter Wenzel will give a joint vocal and piano recital in Fresno at the California Hotel under the auspices of the Women's Overseas League. The long list of patronesses contains the names of the foremost women and society leaders of the Fresno.

Claire Dux sang at the Alice Seckels Matinee Musicale in the Ballroom of the Fairmont Hotel last Monday afternoon and on Tuesday evening she appeared before a capacity audience at the University in Berkeley before the Berkeley Musical Association. We shall speak in detail of these events in the next issue of this paper.

Irving Krick, well known young musician and a member of the Freshman Glee Club of the University of California, played four piano selections from Stephens Union. University of California, over KIX on September 29. His selections were from Moskowski, Liszt, Cyril Scott and MacDowell. He received much praise for his splendid technic and fine clarity of tone.

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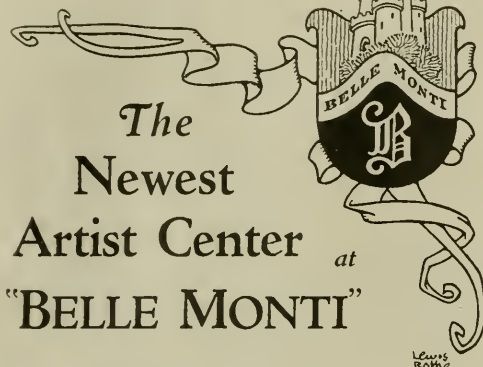
May Mukle, the noted cellist, and Ellen
Edwards, the exceptional pianist, gave
the program for the Ida G. Scott Fort
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A large and enthusiastic audience re-
warded the artists for their skill, and
further comment will appear in these
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Elizabeth Simpson -- Piano

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Exposition. Auditorium Crowded to Capacity at First of Series of Five Municipal Pop Concerts—Alfred Hertz Enthusiastically Welcomed by Loyal Music Lovers—Percy Grainger Interprets Grieg Concerto in a Manner Unequaled by Any Other Great Pianist

BY ALFRED METZGER

It was gratifying to anyone interested in music in San Francisco to note the astounding growth of the audiences attending symphony concerts in San Francisco. The program announced for the first Municipal Pop Concert this season included such classics as Symphonic Suite Scheherazade by Rimsky-Korsakow, Introduction to Act III, Dance of the Apprentices and Procession of the Guilds from The Mastersingers by Wagner and Concerto for Piano by Grieg. This is a program sufficiently diversified for any regular symphony concert, and yet it was presented before 10,000 people, the minority of whom were neither musically educated nor trained to listen to the highest form of music. Among these ten thousand people it is safe to say that eight thousand would have been afraid to attend a symphony concert a year or more ago because they would have thought it too severe or "high brow" and yet today these people assembled from all walks of life to listen to a strictly classical program, and, judging from their enthusiasm, revealed through prolonged and thunderous applause, showed that they actually enjoyed this music.

The truth of the matter is that the masses of the people enjoy the very highest form of music much better than "cheap" music, provided it is presented to them in a manner conformant to ideal technical conditions. Unless the best music is interpreted in the best manner the public will never like it. Alfred Hertz has convinced thousands of people that good music is pleasant to listen to when played by thoroughly competent musicians and directed by a master of phrasing. The City of San Francisco, through the Mayor and the Board of Supervisors and the Auditorium Committee of which J. Emmet Hayden is chairman, are to be complimented for the fact that they have made this music accessible to the people by engaging the San Francisco Symphony Orchestra and distinguished soloists and, owing to the fact that they have no idea of making profits, bring these events within the reach of the citizens irrespective of their financial condition.

But the City of San Francisco would not be able to present the people with these concerts were it not for the Musical Association of San Francisco which bears the greatest burden in financing the San Francisco Symphony Orchestra with a guarantee fund of \$125,000 or more. For, after all, without this guarantee fund there would be no Symphony Orchestra and if the Municipality had to engage a special orchestra the prices would have to be twice as much even though every seat were taken. It is therefore absolutely essential that those who can afford to do so should help. A. W. Eldenhorn, secretary of the Musical Association of San Francisco, to secure this guarantee fund and see that it is regularly forthcoming, for in doing so they will perpetuate the city's ability to engage the orchestra at prices that enable the humblest citizen to enjoy the best music under the most advantageous circumstances. Anyone proposing the ending of such a fund is simply putting his personal avarice and greed above that of the general public.

The new arrangement of having the orchestra backed by a shell proved most satisfactory. The writer could not discover any discrepancies in the way of tones, overtones or other acoustic shortcomings. The tone was bigger and the ending of brass and strings more even. It is a great improvement of the former conditions. The console of the organ, being on the platform brings the organ-

ist in better touch with the conductor and here is another marked improvement. Alfred Hertz and the San Francisco Symphony Orchestra were in splendid artistic form on this occasion. Louis Persinger played the solo passages with fine taste and purity of intonation and phrasing. He deserved the recognition accorded him by the huge audience.

Although the Scheherazade by Rimsky-Korsakow had frequently been heard

authoritative auspices. The monster audience rose to Mr. Hertz' Wagnerian reading like one man and gave him a well merited rousing ovation.

A worthy feature of such an excellent concert was Percy Grainger's interpretation of the Grieg A minor concerto. We have heard this same artist play this work before and still we enjoyed it as much as if the experience was entirely new. In other words we felt drawn toward the artist exactly the same as when we first heard him. We do not always experience this same impression. Quite frequently we feel that the first hearing of an artist is better than the subsequent ones, that is to say we are more favorably impressed at first and less so on subsequent occasions. But the oftener we hear Mr. Grainger interpret the Grieg Concerto the better we like him and the work and the more we become convinced that his style of reading of the work is, according to our opinion,

The orchestra and Alfred Hertz gave the pianist splendid support the orchestral accompaniment being kept within the confines of refined and musically blending of sounds. After the program the audience lingered for half an hour listening to Percy Grainger play some of his characteristic compositions and arrangements among which Brahms' Cradle Song was specially effective and delightful. Of course no one ever tires listening to the old English and Irish tunes which Grainger plays and arranges with such ingenious adherence to their original character. All in all it was a concert impossible to forget.

DUX THRILLS MUSIC LOVERS

Fairmont Hotel Ballroom Packed When Distinguished Diva Appears as One of the Foremost Attractions of the Seckels Matinee Musicales

By Alfred Metzger

Extra chairs had to be placed in the spacious Fairmont Hotel Ballroom when Claire Dux appeared as one of the leading attractions of the Alice Seckels Matinee Musicales on Monday afternoon, November 3rd. While the program was not as elaborate nor as extensive as the one given at the Curran Theatre by the same artist, the interpretations were characterized by the same finished vocal interpretations and by the same refinement of style and perfection of tone production. It is difficult for us to add anything to that which we have already said about this consummate artist. We can only state that the supreme pleasure experienced when listening to Mme. Dux before was again in evidence when hearing her on this second occasion.

The smooth quality of her ideal lyric soprano, the excellent attacks, the easy and accurate production of the high tones, the effective sentiment introduced in the phrases of every composition and the unforgettable emotional coloring applied to every song, no matter whether it be a serious classic or a light ballad, combine to make listening to Mme. Dux not only an unalloyed period of gratification and enjoyment, but an education practically invaluable in its scope and nature. Sellder Winkler also repeated the finished art of his accompaniments that blended accurately with the finished style of the diva, and that accentuated the innermost musical sentiments which the composers weaved into their work.

Louis Persinger, whose graceful and poetic mode of expression has been admired for several years in San Francisco, again demonstrated his fitness to be heard in the most distinguished company. His violin obligatos suited the refined artistic atmosphere established by Mme. Dux to the last detail, and the pianist tone, exact intonation and delightful phrasing added to the general ensemble of this excellent event. The complete program was as follows:

Il re pastore (Mozart), Agnus Dei (Bizet) (both with violin obligato by Louis Persinger); Gretchen am Spinnrad, Schlummerlied, Auf dem Wasser zu singen, Musensohn (Schubert); My True Love (from manuscript) (Henry Hadley); Rivals (Dempsey Taylor); The Year's at the Spring (H. A. Beach); O mio bambino caro, in quelle trine morbide, L'ora O Tirsi (Puccini).

HOTHER WISMER CONCERT

A very large audience assembled at the Ballroom of the Fairmont Hotel to listen to Hother Wismer in his annual recital on Tuesday evening, November 6th. As usual, Mr. Wismer had selected a program of the most representative and most serious violin compositions, including many of the old school and a few of the modern style. He put into every one of the works the full measure of his energy and his musical instinct, and by his very sincerity assured for himself the esteem and affection of his hearers. Every number was enthusiastically applauded, and with his well-known generosity Mr. Wismer was not backward in

(Continued on Page 7, Col. 1)



ELWYN CALBERG

The Accomplished Young California Pianist Who Will Give a Concert at Twentieth Century Club Hall, Berkeley, on Tuesday Evening, November 25th, After His Return From the East and Europe

under Mr. Hertz' direction it always seems to present new features of beauty. Its oriental color is never tiresome. Its changing moods are always interesting. Its melodious splendor is exhilarating. Its rhythmic vitality is entrancing. It is a work of great universal appeal and as interpreted by the San Francisco Symphony Orchestra and Alfred Hertz it will ever prove a great power of attraction for the people of this city. Of course, we need not emphasize the fact that Mr. Hertz is a Wagnerian interpreter of the rarest faculties. Indeed we know of no conductor at present so thoroughly well qualified to accentuate the virility of the Wagnerian works with the same convincing artistic discrimination. There is represented in this version a certain thrilling revelation of transcendent beauties which are not revealed under less

more artistic and more enjoyable than that of any other artist we have heard play this Concerto.

Mr. Grainger's technique is so spontaneous and pure. His attacks are so precise and clean cut; his runs and octaves so facile and easily performed. His touch is so velvety and elegant. His phrasing is so deliciously poetic and his pianissimi are so ethereal and crystalline. He belongs among those artists who can make much out of little as for instance his exceptionally artistic emphasis of the simplest folk tunes. Grainger's genius is exemplified in his originality of style and both as a composer and interpreter he exhales the air of human sentiment. He plays Grieg as if it were his own work, he plays his own works as if it gave him supreme joy and happiness. We can not imagine an artist more appealing and more responsive to the best that is in us.

The years bear witness

The story that is told by the Steinway

*I*n a position of honor, standing among the famous portrait paintings of great musicians in Steinway Hall, in lower New York, you will find it today. It is the piano that Henry Steinway, seventy years ago, built as a labor of love. He built it as a present to his bride.

Now I, who am also a Steinway piano, stand among the other Steinway pianos at Sherman, Clay & Co., here on the western coast. The years that lie between me and that original Steinway piano have seen many changes. But two changes they have not seen. They have not seen Steinway pianos made in any other spirit than a spirit of love; and they have not seen them under any other supervision than Steinway supervision.

When I left the Steinway factory on Long Island and began my long journey to the Coast I had been six years in the seasoning and making. The control and management of the business was in the hands of the third and fourth generations of the household of Steinway. Eight members of the Steinway family had directed my evolution from the raw wood, steel and glue into the completed piano. Nearly all the skilled workmen in those great shops had been in those shops for many years. I was wood and steel and glue until they shaped me. Now, I am as much of the spirit of Steinway as the first piano Henry Steinway built.

What does this mean in my own career as a Steinway piano?

It means that I have been built with an individual interest, a conscientiousness, a deep determination that I should be worthy of my name. It means that the mountain spruce of my sounding-board, for example, is the finest procurable. After careful inspection and purchase it was dried for six months at the sawmill, then dried for another year in the Steinway yards, then seasoned for two or three years in special sheds, then kiln-dried and re-dried in strips a half-inch in all, a seasoning and drying process of five full years.

It means that, following the seasoning of this and

my other wood, nine months were spent shaping and fashioning me in the factory. In that one general factory every part of me was made, including plate, rim, hammers, brass castings, action, and all special hardware. Nothing was left out on contract. Nothing was left to outside influence. It means that I am, in fact, a Steinway piano---that my charm will endure for years to come, that my resonance will last, that my full, rich, singing tone and responsive action will delight those who

possess me as long as materials shall cling together. So after six years of such patient fashioning, I left the Long Island factory and came West. I was unloaded from my long cruise and carefully gone over in the Sherman, Clay & Co. shops. And now I stand on the floor at Sherman, Clay & Co. among other pianos, waiting for the purchaser who shall come to claim me.

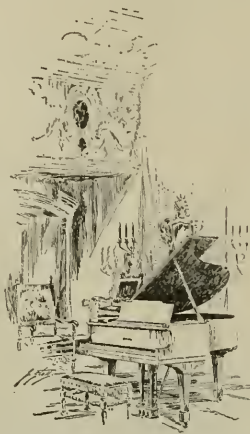
Sometimes I talk over the old days in our original home with the other Steinway pianos here at Sherman, Clay & Co. We miss the cheery companionship of the old square grand, with its rosewood case---the piano that Henry Steinway built. It used to preside over us like a proud little old great-grandmother. But usually we discuss the future. We discuss the homes that each of us, in the days to come, will be carried away to like brides.

Some of us are eager to preside over great mansions, with servants to dust us off, and drawing rooms to inhabit. Some of us are ambitious to have careers on the concert stage. But I have a different ambition.

I want to be the piano near the fireside, where a modest family gathers about me and plays familiar melodies. I want to be the companion, from the very first, to little children as they learn to touch my keys. I want to be the discreet---and the only---third person present between lovers. I want to spend my days in a little happy home. Surely, if some family knew how eager I am to make their love for me worthwhile, they would come and claim me without delay. Doesn't some couple with a modest home and purse want to come in and discover how it can claim its Steinway piano?

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ALFRED METZGER

Editor

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Oakland-Berkeley-Alameda Office 1117 Para St., Alameda

Miss Elizabeth Westgate in Charge

San Jose Office, 1605 The Alameda, Tel. San Jose 1581

Edna Huggins in Charge

Seattle Office, 1115 23rd Ave., North, Seattle, Washington

Mrs. Abbie Gerrish-Jones in Charge

Los Angeles Office

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TWENTY-FOURTH YEAR

Warren D. Allen, Organist of Stanford University, gave two excellent programs at the Memorial Church on Thursday and Tuesday afternoons, November 6th and 11th. The first of these two events was the 452nd program, and consisted of: Chorale from the Second Symphony (Louis Vierne); Canzona from The Seven Sketches (Edward Shippin); Adorn Thyself Beloved Soul and in Thee is Joy (Bach); Adorn Thyself Beloved Soul (Smetana). The second of these concerts represented the 453rd program which was given on Armistice Day and included: Piece Heroique (Cesar Franck), The Londonderry Air (Old Irish Folk Air), A. D. 1620, from the Sea Pieces (Edward MacDowell), Largo from the New World Symphony (Dvorak), Symphonic Poem My Country (Smetana).

The Mill Valley Musical Club gave a concert at the Outdoor Art Club House in Mill Valley on October 23rd, which was given by Ruth Scott Laidlaw, mezzo soprano, Helen Coulter, accompanist, Rodion Mendelevitich, violinist and Fritz Levin, accompanist. The program, which was thoroughly enjoyed by the audience, was as follows: Sonata for Violin and Piano, in C minor (E. Grieg), Rodion Mendelevitich, Fritz Levin; Aria, Connais tu, Mignon, (Thomas), The Last Song (Tosti), Bon Jour Suzon (Faure), Ruth Scott Laidlaw; Helden's Lied, at the piano; Romance from D minor Concerto (Wagner), Canzonetta (Mendelevitich), Chanson Russe (Mendelevitich), Rodion Mendelevitich, Fritz Levin at the piano; The Sailor's Wife (Burleigh), Ruth Scott Laidlaw; Chanson Meditation (Handel), Spanish Dance (Sarasate), Trepan (Rubinstein-Mendelevitich), Rodion Mendelevitich; Turn Ye Unto Me, Old Highland Melody (Lawson), Dreamin' Time (Strickland), John's Gone Down On De Island (Burleigh), Ruth Scott Laidlaw.

Blanche Ashley presented several of the Junior pupils in a piano recital at her residence studio in Oakland on Saturday afternoon, October 25th. The following program was enthusiastically applauded by an appreciative audience: Folk Tunes—Home Sweet Home—Anne Laurie, Maybelle Case; Duets—Richard Simon, Phyllis Markey; Serenade—(Pietro Lancia), Eileen Walker; Songs—(Schubert), Hark, Hark the Lark; (Browsky), Love in Spring, This is the House That Jack Built, Ethel Hutchison; Gadosky—Hunter's Song, Grainger—Farose Island Tune; Fritzen, Gilling, Juanita Gilling; Bach—Solifetto, Phyllis Markey; Selected What a Wonderful Smile (Elizabeth Coolidge), (d) East Wind (Mary Turner Salter), Marjorie Sprague Stoner, Mrs. Charles F. Everett at the piano. Modern Suite (Josephine Crew Alwin), Mrs. Blanche Ashley. Exile (Chaminade), Le Chevalier de Belle Etoile (Augusta Holmes), Mrs. Rudolph Druhe. Dorothy Wines Reed at the piano. Snowflakes (Mary Helen Brown), Shena Van (Mrs. H. H. A. Beach), Rain (Curran), Sweet o' The Year

(Mary Turner Salter). Choral—Lowell Redfield, director; Harry M. Perry, director for this occasion, Mrs. Jacobus at the piano.

Ramona A. Leonard presented several of her pupils in a piano recital at Century Club Hall on Friday evening, November 7th when the following program was creditably interpreted: Demonstration of Key-board Harmony by class of young; minor, diminished and augmented triads, 6-3, and 6-4 chords; dominant and diminished sevenths, dom. ninth, 6-5, 4-3 or 2 chords. Spelling dominant sevenths on any tone of any scale. Transposing of melodies at sight—Modulation: Betty McDonald, Barbara Wehser, William Edith, Edith Schrader, Philip Lutz, Otto Schrader, Frances Skelly, Marjorie Windsor, George Johnson, Dorothy Jacque Wehe; Two Etudes (F major and B minor) (Heller), George Johnson; Birds of Passage (Poldini), Marjorie Windsor; (a) Barchetta (Nevin), (b) Scarf Dance (Chaminade), Guinevere Loughery; Butterfly (Merkel), Ruth Windsor; (a) Two-part Invention No. 1 (Bach), (b) Retrospice (Heller), Dorothy Jacque Wehe; (a) Erotik, (b) Notturmo (Grove), Ella Hall; Mountain Stream (Heller), Edmar Dundard, Berceuse (Gounod), Pauline Tyler; (a) Waltz in A flat (Brahms), (b) Concert Etude (Wolfe), Louise Fohl; Butterfly (Layle), Eleanor Coburn; (a) Prelude C Sharp minor (Rachmaninoff), (b) En Courant (Godeard), Lucy Lawlor; (a) Dutch Dance (Beethoven), (b) Le Coucou (Daquin), (c) Capriccio (Vennols (Kreiser), Erna Schulz; (a) Shadow Dance (McDowell), (b) Les Fauns (Chaminade), Arleen Christi; (a) Caprice, Espagnol (Moskowski), (b) Liebstraum (Liszt), (c) Valse de Concert (Wieniawski), Madeleine Church.

Miss Elsie Ingham introduced a number of her pupils at a skillfully interpreted recital of vocal compositions at her studio on Haight Street on Tuesday evening October 28th. Miss Gladys Boys, associated with Miss Ingham, presided at the piano. The program was as follows: Piano solo—Miss Boys; Songs—The Garden of Your Heart (Dorel), The Valley of Laughter (Sanderson), Miss Vera Pearl; Reading—Miss Dorothy Daint Scott; Songs—I've Been Roaming (Rutter), An Old Garden (Temple), Miss Ruth Hildebrandt; Solo—If I Might Come to You (Squire), Miss Anita Kilgallen; Solo—Song of Songs (Moya), Miss Lilian MacKinnon; Songs—By the Waters of Minnetonka (Lieurance), The Land of the Sky Blue Water (Cadmian), Miss Dorothy Daint Scott; Reading—Miss Chloe Lohr; Songs—In My Garden (Liddle), Love's Garden of Roses (Lohr), Miss Edna Faustich; Songs—Forgotten (Cowles), Resignation (Caro Roma), Miss Mabelle Reinecke; Reading—Miss Dorothy Daint Scott; Songs—Sing Joyous Bird (Phillips), The Toreador (Rubens), Miss Hilda Faustich.

Marie Millette, the excellent soprano soloist, so well known in California, gave her first recital of the year in Springfield, Massachusetts, on October 21st, before the Tuesday Morning Musical Club. She sang in French, English, Irish and Spanish folk songs in costume with piano and lute accompaniment, and her audience responded to her singing spontaneously. Miss Millette sang on November 5th with the Impromptu Club of Brookline, Massachusetts, and many other recitals are being arranged for her after the first of the year. Miss Millette is continuing her teaching at the Musical College in Northampton, Massachusetts, and she has in the main very satisfactory material. There is at the college a fine conditioned harpsichord and Miss Millette is planning to give unusual programs of old music with this instrument and the lute.

Mme. Stella Raymond-Vought, assisted by Lincoln Batcheider, pianist-accompanist, gave a musical program at the First Congregational Church Family Gatherings on Thursday evening, October 23rd when several of her pupils distinguished themselves in the selections: Opening chorus—Ensemble, Madame Stella Raymond-Vought, directing, A Smile Will Go a Long, Long Way; Baritone solos—(a) The Blind Ploughman (Clarke), (b) Give a Man a Horse He Can Ride (O'Hara), Elbert Gray; Mezzo Soprano solos—(a) Strida la Vampa, from Il Trovatore (Verdi), (b) What's in the Heart (Verdi), Klean Brand; Ladies' Glee Club—(a) Little Gray Bird (Verdi), (b) The Song of the Sea (Verdi), Marie Cullen; (b) An Irish Love Song (Madam Vought directing), (Lang); Soprano solos—(a) Aria—My Heart at Thy Sweet Voice, from Samson and Delilah (Saint Saens), (b) Lilac Tree (Gartlan), Mary Jane Johnson, Assisted by Master Robert Johnson, Coloratura Soprano solos—(a) Aria—Ab, Fors e Lui, from Traviata (Verdi), (b) Serenade (Verdi), Eleanor Stadterger; Bass solos—(a) The Song of the Volga Boatmen (Chaplin-Koenen), (b) The Old Bass Viol (Assisted by Chorus), Frederick E. Levin (winner of Vought Scholarship, 1924-1925); Coloratura Soprano solos—(a) Aria—Jesús Titania, from Mignon (Thomas), (b) Yesterday and Today (Spross) Lucille White, (winner of Vought Scholarship, 1924-1925); Melody Medleys—The Vought Harmony Boys, Ernest Lossor, George Garcia; Tenor solos—(a) Little Mother of Mine (Burleigh), (b) A Dream (Bartlett), Ernest Lossor.

The San Francisco Trio, Elsie Cook Laria, piano, William F. Laria, violin, Willem Dehe, cello—will give the first concert of their season in the Ballroom of the Fairmont Hotel, on Tuesday evening November 18th. They are entering on their fourth successful season as one of the premier chamber music organizations of the Pacific Coast. Their growing increase of patrons has necessitated the San Francisco concerts being given in a larger hall than in previous years. The Trio is already heavily booked for out-of-town concerts.

ALMA GLUCK SINGS SUNDAY

Sunday's concert event in the Exposition Auditorium will be one of the most outstanding features of the present musical season, for it signifies the return to her many thousands of admirers in San Francisco of America's popular soprano, Alma Gluck. The great singer has not graced a local stage in several years, during which time the talking machine has kept her faded before the public, for the Alma Gluck records have never for a moment lost their supreme popularity with the American people.

The Gluck voice, art and personality is unique among singers of the present day. There is something undefinable in the artist's charm and magnetic control of her auditors. She has chosen for her reappearance in San Francisco a program of unusually important proportions for the rendition of which she will be aided by the young Russian cellist, Marié Rosanoff and the eminent pianist, Samuel Chotzinoff. The works listed by the artists are as follows: (a) Sonata (17th Century) (Sammartini), (b) La Source (Davidoff), Mme. Rosanoff; (a) With Verdure Clad (Creati) (Haydn), (b) My Mother bids me bind my hair (Haydn), (c) Old Virginia (Mozart), (d) Oh! Sleep, why dost thou leave me (Handel), (e) De Koon (Beethoven), Mme. Gluck; (a) O Thou Willow Harvest Field (Rachmaninoff), (b) Song of the Shepherd Lark (Rimsky-Korsakoff), (c) Two Folk Songs of Little Russia (Zimbalist), (d) Die Post (Schubert), (e) Canzonetta (Loewe), (f) Botschaft (Brahms), Mme. Gluck, (a) Intermezzo (Granados), (b) Air (Hure) (c) La Plume (Faure), Mme. Rosanoff; (a) Bird of the Wilderness (Horsman), (b) Time is Dangling (Hadley), (c) Fairy Tales (Wolff), (d) The Cuntin Little Thing (Hagerman), (e) Red, Red Rose (Cottrenet), Mme. Gluck.

That there will be innumerable encore numbers, and that these will include many of Gluck's popular achievements such as "Fiddle and I," "Carry Me Back to Old Virginia," etc., goes without saying. Sunday's concert will draw thousands to the Auditorium, will start at 2:45, and tickets for the same can be secured at the Auditorium, where Manager Selby C. Oppenheimer, who is bringing Gluck back to California, will maintain four ticket windows for the accommodation of the last-minute rush.

FELIX SALMOND IN CHAMBER MUSIC

A striking figure, a charming personality, a forceful intellect, sound musicianship and great virtuosity are the outstanding attributes of Felix Salmond, the famous English violoncellist who will appear as guest artist with the Chamber Music Society of San Francisco at Scottish Rite Hall on Tuesday evening, November 25th. Amazingly tall and extremely thin, Salmond commands attention the moment he steps upon the stage. And when he literally wraps himself about his cello, he immediately holds his audience in the hollows of his hands. He always gives a compelling authoritative and beautiful performance.

Salmond is a remarkably well-informed man on all lines. An omnivorous reader, he has the realms of history, art and literature at his fingers' ends. His knowledge of musical literature in all its forms is marvelous. No matter what composition he renders, be it vocal, instrumental or ensemble, Salmond can at once name its composer and give its history and thematic material. Besides this, Salmond is acknowledged to be, with Casals, the outstanding figure among the great virtuosos of the cello.

Salmond will be heard on the 25th in the F major Sonata of Brahms, with Ellen Edwards at the piano and in the first performance here of Bruck's Sextet for strings, in which Lajos Fenster, violinist will also assist. The quartet will play Borodine's lovely Second String Quartet.

SECKLES' OAKLAND MATINEES

A program of rare distinction was given as the second event in Alice Seckles' Matinee Musicales in Oakland at the Oakland Hotel Wednesday afternoon, November 12 at 2:30. Annie Louise David, famous American harpist appeared here for the last time before she leaves for her home in New York. Max Gogna, cellist, shared the honors with Miss David. The following was the program: Harp and cello—Sonata in G minor (Handel); harp—Barcarolle (Zabel), Bourree (Bach), Claire de Lune (Debussy), Au Matin (Tournefort), arranged by A. L. D.; cello—Fragments and Variations (Schubert-Servais), Kohl Nedri (Burch), Effluvia (Propper); harp—(request solos)—Memento Capriccio (Prokofeff), Valse (Brahms), Dance of the Elves (Hasselmann), Song of the Sea (a tone poem) (Harriot Ware), arranged by A. L. D.; cello and harp—Ave Maria (Schubert-Gegna), Shepherd Boy (Savoyard).

ROSENTHAL TO PLAY MONDAY

Moriz Rosenthal, pianist, has been selected as the opening attraction, Monday evening, November 17th, at Scottish Rite Hall for the Artist Series of eleven concerts to be presented here during the coming winter months by the Elwyn Concert Bureau.

So great have been the achievements of Moriz Rosenthal that they have become almost legendary. The name of Rosenthal is already written large across the pages of the book of music, and perhaps there are some who hardly realize that Rosenthal is still with us, an active and vital artist.

Yet Rosenthal today is even a greater artist than he was when he toured America seventeen years ago. It is thirty-five years ago since he first electrified America and last season's tour was his first to seventeen years.

GERALDINE FARRAR IN CARMEN FANTASY

Geraldine Farrar, the most popular of American sopranos and forty others including a complete cast of eminent principals, Grand Opera Orchestra under the direction of Carlo Peroni, well remembered in San Francisco for his splendid work with the Scotti Grand Opera Company at the Exposition Auditorium, a ballet, beautiful scenery and mechanical effects, will be heard this Saturday afternoon (November 15th) at 2:30 at the Auditorium Theatre, opposite Lake Merritt, Oakland and this Sunday afternoon (November 16th) at 2:30 at the Capitol Theatre, San Francisco, (Ellis Street near Stockton) in a modern revised version of Bizet's famous grand opera, Carmen. Notwithstanding the magnitude and expense of presenting this attraction, F. W. Healy, local manager for Miss Farrar, has kept the prices of the tickets down to that usually charged for concert attractions.

Recently, Miss Farrar gave this operatic fantasy in Syracuse, New York and Franklin H. Chase, whose readings in the Syracuse Journal are extensively copied, said in part, "Geraldine Farrar's production of 'Carmen' at the Wieting for a single performance last evening was an artistic entertainment done in vivid and gorgeous costumes, with simple and colorful stage settings. Everything was beautifully done and the dramatic art of Miss Farrar never seemed in flatter ascendancy. There were some exceedingly clever dancers, a capable cast of supporting artists and Carlo Peroni, the conductor, achieved splendid effects."

Tickets are on sale today for both the Oakland and San Francisco appearances at the music stores of Sherman, Clay and Company, and tomorrow at the theatres' box offices.

AT THE GREEK THEATRE

For the last Half Hour of Music at the Greek Theatre for this season, the Committee on Music and Drama at the University, announced a recital by William Edward Johnson, baritone, for Sunday, October 26. Mr. Johnson was scheduled to appear earlier in the season, but the concert had to be postponed on account of the rain. Mr. Johnson was accompanied by Gertrude Blanchard Rost, and presented the following program: God is My Shepherd (Dvorak); Recitative: I Feel the Delty Within, and Aria: Arm, Arm, ye Brave (Handel); Il Lacerato Spirito, (From Simon Boccanegra), (Verdi); The Two Grenadiers, (Request in English), (Schumann); Pilgrim's Song (Tschalkowsky); Vision Fugitive, (From Herodiade), (Massenet); Pleading (Elgar); Gypsy John (Clay); Mother, My Dear (Treharne); Tally Ho (Leoni); I Fear No Foe (Pinsuti).

Irving Krick, the gifted young pianist was soloist with the Freshman Glee Club, of the University of California, appearing at the Elks Club, Berkeley, on October 14th. He was enthusiastically applauded. He also played again on October 27th from Stephens Union, University of California, over KLX. His selections were from Scott, Liszt, Rubenstein, and Chopin. His excellent playing delighted the many listeners-in.



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SECOND MUNICIPAL "POP" CONCERT

Eva Gauthier mezzo soprano, who recently started New York by including so called "popular" melodies in a concert program, will be the guest artist to appear with the San Francisco Symphony Orchestra, Alfred Hertz conductor, in the second of this season's municipal "pop" concerts, November 26.

Miss Gauthier, while scarcely out of her teens began a concert tour that has taken her to every civilized country in the world. She has appeared in England, France, Belgium, Holland and Denmark in the last few years. She was exceptionally well received by Danish audiences and was decorated by the Queen of Denmark.

Oriental and Javanese melodies are included in Miss Gauthier's repertoire. She spent three years in Java studying customs, melodies, and the language. Under protection of the Dutch government she was permitted to mingle freely with the 200 wives of the Sultan of Java. Later she traveled in India, Siam, Japan and China. Next Spring, Miss Gauthier will be sponsored by Mrs. Calvin Coolidge at the Spring Music Festival to be staged in Pittsfield, Mass.

Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, hearing of the Canadian prima donna's great success in the East secured her for the popular concert series here. Eastern critics have characterized Miss Gauthier as the "high priestess of modern song."

JACOBI-PERSINGER RECITAL

Irene Jacobi, pianist, and Louis Persinger, violinist, are affording students and music lovers a privilege which they are appreciating. Already the demand for tickets for their forthcoming concert at the Fairmont Hotel on Thursday evening, November 20 is such that to insure seats for those whose pleasure is intensified by being near the stage, Alice Seckels, manager of the concert, has arranged for a reserved section. Patrons should secure these in advance of the concert. Both artists have a host of admirers who will take this opportunity of showing their regard. The following is the well contrasted program representing three distinct periods in musical development: Sonata D minor, Opus 108 (Johannes Brahms); Sonata C major (No. 8) K. No. 296 (Wolfgang Amadeus Mozart); Sonata E flat major, Opus 18 (Richard Strauss).

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CALBERG TO APPEAR IN RECITAL

Zannette W. Potter is presenting Elwin A. Calberg, brilliant, young California pianist, in recital at the Twentieth Century Clubhouse, on Tuesday evening, November 25. Calberg has but recently returned from a year's travel and study in the east, during which time he played with great success in New York and was also heard in a recital at the home of Mr. and Mrs. Donald Horne, of Pelhamwood, N. Y. His talents impressed eastern critics that he was offered great inducements to remain permanently in the east, but after a recent trip to Paris, where he pursued advanced piano work with his former teacher and coach, Wase Swayne, the young artist has decided to return to California and resume his professional career where a large circle of friends are eagerly awaiting the concert in late November. The program to be rendered at this time is one of the most interesting and exciting ever offered in this locality, including the great Prelude Fugue and Chorale, by Mendelssohn, Schumann's beautiful G minor Sonata, Chopin's F minor Fantasia, and a brilliant group of ultra modern compositions by Grieg, Rachmaninoff and Ravel, some of which will have their premiere performance in California on this occasion. While in New York Calberg did strenuous work with Paolo Gallico, and is now coaching with Miss Elizabeth Simpson, who forecasts a promising future for the east bay pianist. Since his return a month ago, Calberg has filled several important engagements with the San Francisco Musical Club, Stockton Musical Club, State Teachers College in San Jose, and the Adelpian Club of Alameda. Prominent social and musical folk of the bay region are vitally interested in the coming concert which promises to be one of the finest musical events of the season.

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ABBIE NORTON JAMISON BACK FROM EAST

Well Known and Popular Pedagogue and Club Leader Returns After Four Months' Absence Due to an Unfortunate Accident.

The editor of the Pacific Coast Musical Review received the following letter from Mrs. Abbie Norton Jamison of Los Angeles, one of the best known and most popular members of California's musical colony, and we are sure all our readers will be interested and sympathize with Mrs. Jamison's unfortunate experience:

Los Angeles, Oct. 20, 1924

Editor Pacific Coast Musical Review:—

I have just returned from an unexpectedly long stay in the east and would be glad to have you announce my return, if you will. I attended an Institute in Berlin, and just as I was enthusiastically planning to bring back my treasures of added knowledge, inspiration and health, I had the misfortune to break my left wrist. The surgeon there has almost performed a miracle with it and it will soon be as good as new, but I was gone over four months, in order to bring about that result.

When I was finally allowed to leave Detroit, I stopped in Chicago a few days with Mrs. A. J. Ochsner, the former president of the N. F. M. C. and had a delightful time renewing old musical friendships. Saw many of my friends at a dinner given at Mrs. Soverby, who has just returned to Chicago after his three years' stay in Rome, where as you know he was awarded the Prix de Rome. He gave a most sensible little after dinner speech, too. Mr. and Mrs. Geoffrey O'Hara were also guests at this dinner and at another one where I also was a guest. They hope to come out here next spring.

In San Francisco I got in just in time to attend the first meeting of their Music Festival Committee with Mrs. Birmingham and in the evening attended a board meeting of the California State Federation of Music Clubs, where plans were made for the coming year. Mrs. Birmingham will be down here during the first week of November. I am resuming my teaching this week and the Piano Normal class that had been announced for September will be started on Saturday, November 1st, instead.

From the looks of the mail that awaited me I have missed even more "jobs" than ordinarily fall to my lot. Evidently musical activities did anything but slow up during the summer. The enforced rest has been good for me, and though at first it seemed dreadful to have such a thing happen way off there, I realize now that if it had to "happen," it was best to have it there.

ABBIE NORTON JAMISON

THE MASTER SCHOOL OF MUSIC

Announcement is made this week of ten masters of music who will comprise the faculty of the San Francisco Master School of Musical Arts which will open May 1 under the direction of Lazar S. Samoiloff.

Mrs. Alice Seckels, who will manage the school, has received word from Samoiloff and Mrs. Alice Campbell Nacfarlane, principal donor of the \$150,000 endowment fund, that the following famous artists will be teachers: Josef Lhevinne, piano; Sigismund Stojowski, piano and composition; Felix Salmond, noted English cellist, cello and chamber music; Julia Claussen, Metropolitan opera star, voice and opera technique; Cesar Thomson, violin, assisted by Samuel Gardner; William J. Henderson, veteran music critic of the New York Sun lectures on music; Richard Hagemann, composer, coaching, instructor in accompanying and conducting; Lazar S. Samoiloff, voice; Emil J. Polak, coach; A. Kosteletz, accompanist and coach.

The Master School of Musical Arts has for its object the development of musical talent on the Pacific Coast and will be conducted by the masters for six months of the year, with the artists alternating between San Francisco and Los Angeles. Teachers trained by the masters will continue their work during the six months of their absence. An opera class will train San Francisco singers for grand opera roles.

A scholarship fund will provide an unlimited number of deserving talented students in every branch of the musical arts. In addition to the scholarships covered by endowment, the masters will contribute their time for other worthy students.

REDUCED PRICES FOR ELWYN CONCERT

"I want to go to concerts, but I can't afford them," is the often heard remark by music students and the public generally who love to hear good music as given by artists of national and international reputation. The Elwyn Concert Bureau has solved this problem for the music lovers in San Francisco and offers tickets at prices you can afford to pay. If the student and public generally avail themselves of the exceptional season ticket offer which this bureau has made. Season tickets or ten concerts are priced from seven to fifteen dollars. A further offer is made to students through the teachers where by taking a block of ten seats a still greater saving may be made.

The striking thing about the Elwyn Artist Series is the acknowledged eminence and great popularity of the artists announced to appear on the course. The attractions, in the order of their appearance, Moriz Rosenthal, the friend and pupil of Liszt and one of the greatest of living pianists, who opens the series on Monday, November 17th. Other attractions include: Cecilia Han-

sen, violinist; Isa Kremer, Russian singer of folk songs; Jascha Heifetz, violinist; Zaria Ivokan, coloratura soprano of the Vienna and Munich Operas; Albert Spalding, violinist; Roland Hayes, the sensational negro tenor; Mabel Garrison, soprano; London String Quartet; Reinald Werrenziah, baritone; Merle Alcock, contralto of the Metropolitan Opera Company, who created such a favorable impression as soloist with the San Francisco Music Festival last season. None of these artists are mediocrities. Miss Kremer and Miss Hansen, the least known in San Francisco, are both artists more worthy to be ranked with Heifetz, Rosenthal and Roland Hayes.

A similar course is being put on in New York City at Carnegie Hall by the Wolfsohn Musical Bureau, of which the Elwyn Bureau of San Francisco is a part. Six of the artists appearing on the New York course are also on the San Francisco series. The Eastern course has caused a great deal of editorial comment and needless to add the hall is practically sold out with subscribers.

Nine of the concerts on the San Francisco Elwyn Course are scheduled for evenings at the Scottish Rite Auditorium, the dates are such that there are no conflicts with the Symphony or Chamber Music. The Heifetz and Hayes concerts are scheduled for the Casino Theatre on Sunday matinees. A saving of over a third is made by securing a season subscription, while students, by going together and getting a block of ten seats, cut the cost of concerts practically in half. Teachers and students may get complete information by calling at the Elwyn box office at Sherman Clays.

Flurence Stern, the precocious young violinist, gave a recital at Carnegie Hall, New York, on Saturday afternoon, October 18th. Not having received any details so far regarding the press comments we take pleasure in publishing the following ambitious and representative program, given on this occasion: Concerto (1660-1743) A minor (Vivaldi-Nachez); Chaconne (Bach); Romana Andaluza (Sarasate); Scherzo (Dittersdorf-Kreisler); Melodie (Gluck-Kreisler); Souvenir De Moscow (Wieniawski); Walther's Prelied (Wagner-Wilhelm); Moses Fantasie (on the G String) (Paganini).



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A NEW WOOD-WIND ENSEMBLE

A new wood wind ensemble which will be on the order of the Barrere Ensemble of New York is being organized by C. Addimando, oboist of the San Francisco Symphony Orchestra. The ensemble is to be composed of H. Benkman, flutist; Zanini, clarinet; Kubichek, bassoon; Charles E. Tryner, French horn. The pianist of the organization will be announced at a later date. The ensemble is to be under the management of Lulu J. Blumberg and will be available for engagements during this winter season.

SAN FRANCISCO TO HEAR MIECZYSLAW MUNZ

When an artist who has never before appeared in any city plays for the first time it is always interesting to know what others think of his playing. Probably the following estimate by H. T. Parker, the noted writer on the Boston Transcript, gives one a better idea of the art of Mieczyslaw Munz, the newest pianistic sensation in the East. In Europe and in the Orient, who will make his first San Francisco appearance in the Ball Room of the Fairmont Hotel on Monday afternoon, December 1st, as a feature of the Alice Seke's "Matinee" series under Selby C. Orjenheimer's management, than anything else published about him:

"The role is this: a youthful artist minded to make his way, first in these United States. He began the adventure two years ago and found it not too discouraging. Upon it, accordingly, he now presses forward. Like every twentieth-century pianist, he abounds in technical ease and resource, and he prefers to put these possessions into service to the finest compositions and to his own transmitting imagination. His mind plays penetratingly over the music before him; his spirit worms to it; from both these his tones take shape, motion, color. He is not alone an analyst, finely as he sings a pattern in music. No more is he content with sentiment, mood, picture although he touches all three with imagination. Wide is his range of tonal color and tonal

Charles M. Courbin, famous Belgian organist, will give a free municipal concert-recital in Civic Auditorium the night of December 1 according to an announcement by Supervisor J. Emmet Hayden, chairman of the Auditorium Committee. The organist has been decorated by the King of Belgium and is soloist for the famous Wanamaker organ in Philadelphia. The name of Courbin, has become a symbol of virtuosity on two continents. He won highest honors at Brussels Conservatory, and was organist of Antwerp Cathedral at eighteen years of age.

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power; yet he prefers to refine upon both. By these signs, Mr. Munz in his early twenties is a sensitive, poised, full-rounded pianist. At any age, they are not many; but at every age such playing as comes from Munz deserves an audience of every student within the range of miles."

Pearl Hossack Whitcomb has reason to be enthusiastic over the success of her artist pupils, a number of whom are filling professional engagements in interior California cities. Miss Harriette Murton, coloratura soprano, has just returned from a week's engagement at Stockton, and on October 15th she appeared in a joint recital with Kajetan Attl in Palo Alto. She will make her second appearance at the California Theatre Sunday morning concert very soon having made a brilliant success at her first engagement there. Fernando Ybarra, lyric tenor, was engaged last month for the San Francisco Musical Club's Founder's Day program together with five soloists of the San Francisco Symphony Orchestra. Mme. Whitcomb will present eight of her pupils in the first of this season's monthly recitals.

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VOL. XVII. No. 7

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Composer Bases His Work Upon Three Distinct Moods, the First of Which Is One of Savagery and Brutality—Consistency and Continuity Marks Theoretical Development—Score Ingeniously Arranged and Intelligently Applied—Vivaldi Concerto and Strauss' Till Eulenspiegel Form Balance of Interesting Program

BY ALFRED METZGER

Before setting down his impressions received from a first hearing of Frederick Jacob's Symphony No. 1 the editor of the Pacific Coast Musical Review devoted a great deal of thought as to how to describe his ideas without revealing any prejudices concerning the style and form of the work which belongs to the ultra modern school of composition and at the same time without stultifying himself and hide his honest convictions behind a platitude of words for fear of offending a good friend. After considerable thought and deliberation we have come to a definite conclusion and are ready to present the result of our study of this new work of an able, studious and intelligent creative artist which was so cordially received at the Curran Theatre last Friday afternoon under the skillful direction of Alfred Hertz.

First of all we want it understood that we believe Frederick Jacob to be absolutely sincere, honest and consistent in his convictions. His work has character, style and originality. The writer not having as yet been able to fathom the mental attitude and the artistic purpose of the ultra modern composer naturally is not sufficiently equipped to make definite judgment on a work of this kind. The composition which is based upon the following ideas unquestionably has a certain musical message: "My war harlots crush men and beasts and bodies of my enemies. The monuments which I erect are made of human corpses from which I cut the heads and the limbs. I capture alive. * * * It is the poem of strength of murder and of hunger." These extracts are taken from Elie Faure's description of an Assyrian bas-relief entitled The Lion Hunt.

What we have to consider is did Mr. Jacob in his conception of this thought express the physical or actual processes of these actions, or did he in his mind a symbolical impression of the work of Assyrian art which the poem endeavors to elucidate. If his purpose was to give a programmatical idea of the description of the bas-relief we could not find in the music the brutality, ruthlessness and barbarism which the words imply. But if Mr. Jacob had in mind a symbolical tone picture of the fact that Assyrian art is of a terrible simplicity, though an almost flat silhouette (one that is barely shadowed by undulation) one marks out the forms, that form bursting with life, movement force, savage character," then we find in Mr. Jacob's music a certain purpose and aim. We believe Mr. Jacob has succeeded in creating a spiritual impression from a physical description. It is evident that the entire first movement of the symphony is replete with vitality, force and vitality and because of this it remains apparently chaotic in construction. In order to actually understand what Mr. Jacob is driving at it is necessary to comprehend the state of his mind when composing the work. And if it is impossible to put yourself in Mr. Jacob's place it is practically impossible to understand the music in this first movement the symphony.

Right here is one of the intricacies of ultra modern composition which the writer has not yet been able to grasp. It is necessary to understand the mood of the mental process that inspired a composer when forming a composition. The receptivity of the hearer regarding such work is naturally limited. You may have an idea of your own concerning compositions such as Beethoven's symphony or a Strauss symphonic poem and if you obtain a certain artistic satisfaction even though you may not have

fathomed the thought of the composer when he wrote the work. Such compositions possess an emotional and an intelligent message whether you guess what the composer meant or not.

But a modern composition goes deeper than this. You can not get a comprehensive message from an ultra modern work unless you know what happened in the composer's mind when he wrote it. That is one of the intricacies of ultra modern art whether it is painting, sculpture or music. And until the musical public and critics have become sufficiently advanced to be able to grasp the intellectual processes by which a composer obtains certain emotional effects they will be unable to understand ultra modern music. And the writer must confess that he still belongs among that class. We are told that if we heard this movement more frequently we would gradually understand it. We do not agree. We must understand Mr. Jacob's mental process when writing this movement before we can understand this music. And unless Mr. Jacob tells us himself what he felt, we are afraid we would never guess it without aid. We are speaking seriously and are not endeavoring to be facetious in any way.

In the second movement we find something we understand. There is melody, there is simplicity of development, there is congruity of thematic treatment and there is unquestionably natural emotional color. One could easily think of the poetry of "moonlight bathing a city at night" even though the program did not tell exactly what it represented. And Anthony Linden succeeded in investing the flute phrases with extraordinary grace and poetic shading. The final movement again becomes somewhat vigorous and bright, sheds simplicity of form and dons the ultra modern garb. It is not as emotionally incomprehensible to the writer as the first movement, but it nevertheless attains intricacy in thematic treatment and scoring that are bewildering, although unquestionably coherent and intelligent as well as ingenious.

What we are saying here is not intended as a reflection on the musical value of the work. On the contrary technically speaking Mr. Jacob shows all the earmarks of a master in composition. His work has character and originality. It has a purpose and vitality with the skill of a genius in orchestration. It is fearless, striking out for itself new paths and new ideas. It is honest and sincere for the heart of the composer is in it. It is effective for it arouses a large part of the audience to applaud. Mr. Hertz conducted the work in a manner creating the conviction that he liked it and intended to give it the best chance for recognition and he really succeeded in doing so in spite of almost unsurmountable technical difficulties that had to be overcome.

We must admire Mr. Hertz' style in arranging program. In putting the Vivaldi concerto ahead of the Jacob work he presented two extremes in composition. The former belonging to the old classic school, the latter to the ultra modern school. Naturally those used to the intricacies of modern orchestral scoring had a chance to compare this with the simplicity and grace of the Jacob work. And that the orchestra was able to do the one as finished and artistically as the other showed the wonderful progress the musicians have made since Mr. Hertz began to conduct the orchestra in 1915. No ordinary versatility and skill is required to give two such contrasting interpretations of two such contrasting works. Specially

(Continued Col. 4, This Page)

GRAINGER ON AMERICAN AND MODERN MUSIC

In Interview With Editor of Pacific Coast Musical Review Distinguished Composer-Pianist Speaks of Contributing Large Share of His Income in Publishing Works of National American Character—Has Good Word for Jazz—Believes in Ultra Modern Development of Music Upon the Theory That Music Must Progress

BY ALFRED METZGER

We do not know of any artist with whom we have the honor to be acquainted whose conversational chats cause us greater delight than Percy Grainger. His ideas are so sane, his convictions so wholesome, his generosity of spirit so contagious and his own intellectual powers so endless that a talk with Percy Grainger is an education in itself. We have been reading the various interviews appearing in the musical and daily papers of the country and decided to select three subjects that occur in all of them, namely, Jazz, American National Music and Ultra Modern Music. In the hour's talk we had with Mr. Grainger we received enough information to fill this edition twice over, and so our readers will have to excuse us when we just pick out the high lights from the wealth of material gathered during our chat with the distinguished pianist-composer.

"Your attitude toward jazz is of great interest to me," said the writer. "Syncopation, the underlying foundation of jazz is nothing new. Rhythm and ingenuity of expression is nothing new. But don't you think it is injurious for a composer to use another's work and distort it?"

"No, I don't think so. I think it perfectly justified to use an old classic composition and arrange it according to modern moods. If some of the old masters had lived today and understood the modern orchestra, they would have scored their work differently. And I think it justified to use a classic composition and arrange it in modern style."

"But," I replied, "do you think it fair to use another composition and pretend it is your own?"

"No," said Grainger emphatically, "that is one of the bad features of jazz music of a certain kind."

"Do you think it justified," I continued, "to write a certain composition and then permit every instrumentalist in the orchestra to use his own ingenuity in changing certain phrases, or an arranger to add ornaments and extra notes and queer effects?"

"Yes," replied the composer. "Don't you think it is wise to permit the ingenuity of the instrumentalist to have its way? I believe in arousing the inventive powers of the player so that he is more than a mere automaton that reproduces exactly what someone else has written."

"Speaking of American music," continued the writer, "is there such a thing as actual National music in this country? Is negro plantation music, Indian music and ragtime the basis of a future national school in America?"

"There is a great deal of American national music of which many people have never heard. There is folk music in the mountainous regions of the East. I am devoted as much of my income as I can spare to promoting compositions of English and American composers based upon the folk music of this country. A number of such works have been published. The Juba Dance has American characteristics."

By the way, Mr. Grainger's Country Gardens, which he played at his San Francisco concert, are selling at the rate of 17,000 copies a year, showing that folk music is becoming more and more popular in these days of jazz.

Mr. Grainger is a firm believer in modern and ultra modern music. While there is a certain phase of this music which Mr. Grainger does not cherish, he is in sympathy with the movement as a whole. He believes in progress and emancipation. He thinks that we have some splendid masters today and that it would be impossible to go ahead with only that music which the old masters had composed.

"Now practically all of your music," I told Mr. Grainger, "I comprehend. It has melody, rhythm and continuity. It is pleasing to the ear and easily remembered. It is possible for me to get a message from it without explanation. But most of the modern music means nothing to me. I am bewildered. I get no message. Possibly it is for the reason that I am trained in the old school and can not divest myself of conventional principles. The fact remains it is difficult for me to listen understandingly to ultra modern music."

"But there is no question regarding the artistic value of ultra modern music," Mr. Grainger added. "While the message may not always be obvious to everyone, it is there nevertheless. Sometimes it is not intended that a certain object, after which the composition is named, should be reflected in the music. It is rather intended that the thoughts which such object inspires may be recorded. The whole axis around which ultra modern music revolves is to get away from a much used and abused mode of writing music and create something more in keeping with our enlightened age. We must always progress. We can not stand still. It is a mistake to suppose that ultra modern music has no form, no coherence and no purpose. It is just as classic in form as the oldest music. It is just as simple and understandable as Bach."

Mr. Grainger expressed his regret that he was unable to appear in a concert of his own in San Francisco this season. He is very much impressed with the city, and when Grainger says it he means it, for he is not given to flattery or "bull." He preferred to appear with the symphony orchestra this time, because he had not played with an orchestra in this city for several seasons. After leaving San Francisco he was to appear in twelve concerts during two weeks. He has been exceedingly busy and when it is considered that in addition to his numerous concerts, he also composes a great deal it will be noted how active an artist Grainger really is. His compositions are greatly in demand by leading artists and symphony orchestras throughout the world. Such works as Shepherd's Hey, Molly on the Shore, Handel in the Strand, Country Gardens, Children's March, Suite in a Nut Shell, Clock Morris, Colonial Song, Irish Tune of County Kerry, are among the best known.

Mr. Grainger's fondness for the ultra modern school notwithstanding the writer prefers to listen to his dainty arrangements of folk music every time in preference to the majority of the other modern works.

JACOB SYMPHONY

(Continued from Col. 2, This Page)

admirable were the string solo by Louis Persinger, violin, Artur Arglewicz, violin, Lajos Fenster, viola and Walter Ferner, cello.

The program closed with Richard Strauss' symphony poem Till Eulenspiegel. There was a time when the writer listened to Till Eulenspiegel as he listens today to a Stravinsky composition. He could not get anything comprehensive from it. And yet today he finds melodies where he discovered noise and he finds continuity where he imagined chaos. There still remain sudden changes of keys and themes and moods, but on the whole we are getting used to Strauss and understand his message and the beauty of his works. Till Eulenspiegel has become one of our favorites on a symphony program, when a number of years ago it seemed incomprehensible.

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In a position of honor, standing among the famous portrait paintings of great musicians in Steinway Hall, in lower New York, you will find it today. It is the piano that Henry Steinway, seventy years ago, built as a labor of love. He built it as a present to his bride.

Now I, who am also a Steinway piano, stand among the other Steinway pianos at Sherman, Clay & Co., here on the western coast. The years that lie between me and that original Steinway piano have seen many changes. But two changes they have not seen. They have not seen Steinway pianos made in any other spirit than a spirit of love; and they have not seen them under any other supervision than Steinway supervision.

When I left the Steinway factory on Long Island and began my long journey to the Coast I had been six years in the seasoning and making. The control and management of the business was in the hands of the third and fourth generations of the household of Steinway. Eight members of the Steinway family had directed my evolution from the raw wood, steel and glue into the completed piano. Nearly all the skilled workmen in those great shops had been in those shops for many years. I was wood and steel and glue until they shaped me. Now, I am as much of the spirit of Steinway as the first piano Henry Steinway built.

What does this mean in my own career as a Steinway piano?

It means that I have been built with an individual interest, a conscientiousness, a deep determination that I should be worthy of my name.

It means that the mountain spruce of my sounding-board, for example, is the finest procurable. After careful inspection and purchase it was dried for six months at the sawmill, then dried for another year in the Steinway yards, then seasoned for two or three years in special sheds, then kiln-dried and re-dried in strip and board—in all, a seasoning and drying process of five full years.

It means that, following the seasoning of this and

my other wood, nine months were spent shaping and fashioning me in the factory. In that one general factory every part of me was made, including plate, rim, hammers, brass castings, action, and all special hardware. Nothing was let out on contract. Nothing was left to outside influence. It means that I am, in fact, a Steinway piano—that my charm will endure for years to come, that my resonance will last, that my full, rich, singing tone and responsive action will delight those who



possess me as long as materials shall cling together. So after six years of such patient fashioning, I left the Long Island factory and came West. I was unloaded from my long cruise and carefully gone over in the Sherman, Clay & Co. shops. And now I stand on the floor at Sherman, Clay & Co. among other pianos, waiting for the purchaser who shall come to claim me.

Sometimes I talk over the old days in my original home with the other Steinway pianos here at Sherman, Clay & Co. We miss the cheery companionship of the old square grand, with its rosewood case—the piano that Henry Steinway built. It used to preside over us like a proud little old great-grandmother. But usually we discuss the future. We discuss the homes that each of us, in the days to come, will be carried away to like brides. Some of us are eager to preside over great mansions, with servants to dust us off, and drawing rooms to inhabit. Some of us are ambitious to have careers on the concert stage. But I have a different ambition.

I want to be the piano near the fireside, where a modest family gathers about me and plays familiar melodies. I want to be the companion, from the very first, to little children as they learn to touch my keys. I want to be the discreet—and the only—third person present between lovers. I want to spend my days in a little happy home. Surely, if some family knew how eager I am to make their love for me worthwhile, they would come and claim me without delay. Doesn't some couple with a modest home and purse want to come in and discover how it can claim its Steinway piano?

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ALFRED METZGER Editor

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Oakland-Berkeley-Alameda Office 1317 Park St., Alameda
Tel. Alameda 155
Miss Elizabeth Westgate in Charge

San Jose Office, 1805 The Alameda, Tel. San Jose 1581
Eltie Hoggins in Charge

Seattle Office, 1115 23rd Ave. North, Seattle, Washington
Mrs. Abbie Gerlach-Jones in Charge

Los Angeles Office
6122 Seenie Avenue Hollywood, California
Brana David Usher in Charge

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EDITORIAL DISCUSSION

We sincerely trust that our friends will be patient with us in regard to starting the big subscription campaign which we are planning. In order to have every little detail complete so that the campaign can progress rapidly without a hitch we must be careful to make all arrangements for prizes beforehand. We certainly will start the campaign on time so that some of the prizes will be distributed before Christmas. To accentuate the purpose of this campaign we wish to repeat that it is our intention to give California a music journal that can work in the interests of the profession and the musical public independent of its advertising columns. It is not our purpose to refuse advertising. That would be stupid. But we do not like to be entirely dependent upon advertising. To attain this end it is necessary that several thousand new subscribers be added to our list, and we are willing to give students and teachers worth-while prizes for their effort in helping us to gain these new subscriptions.

There are 5,000 music teachers, 50,000 music students and 100,000 music lovers in Northern California. Surely it is not too much to expect that of these 155,000 people directly interested in music at least 10,000 should want to read a music journal made of special interest to them. Beginning next week we are going to make this paper as interesting as we know how. We shall try to suit the taste of as many different people as possible. While our space is limited, we must reduce the space hitherto allotted to advance notices of concerts, but to make up for this reduction we shall publish a weekly musical calendar for the benefit of our readers and the managers of concerts. We also want our subscribers to have the paper on Friday. For this reason we want all copy in our office on Tuesdays before five o'clock p. m. Copy reaching us later than this will have to wait until the next issue.

We shall endeavor to include in the paper the following departments: Critical reviews of current events of importance; musical news from Northern and Southern California in brief paragraphs; New York musical news; European musical news; occasional interviews with distinguished visiting and resident artists; educational articles by leading pedagogues; a department of humor and anecdotes; biographical sketches of famous artists and composers and occasional reviews of new publications. If the subscription campaign proves a success we shall naturally increase the size of the paper according to the number of subscriptions and advertisements until we have reached a weekly paper from twenty to twenty-four pages, which we consider sufficient for the Pacific West. The next step will be to form a committee of representative teachers and artists to help us launch and superintend the campaign.

CRITICS PRAISE BRASLAW

If ever a young singer had adulatory notices, it is the American contralto, Sophie Braslaw, who is again touring this country in a long season of concerts. After her recital in Chicago last year, Herman DeVries in the American hailed her as "the Schumann-Heink of the younger generation." "Could anyone," he asked, "sing Gustav Mahler's immortal 'Human Life' with a deeper understanding of its intellectual and aesthetic import, with more feeling, more tonal sensitiveness?" Edward Moore, in the Chicago Journal, asserted that "today she stands as a leader among contraltos," and Karleton Hackett, in The Post, said of her voice that it is "one of the few contraltos on our present stage." Sophie Braslaw is announced by Manager Selby C. Oppenheimer for a single concert at the Columbia Theatre on Sunday afternoon, December 14th.

MANY CONCERTS DURING WEEK OF NOV. 16TH

Geraldine Farrar in Miniature Version of Carmen—
Alma Gluck Sings for More Than Three Thousand
at Auditorium—Moriz Rosenthal a Sensation

By ALFRED METZGER

During the first part of the week beginning Sunday, November 16th, not less than seven important concerts were given. These do not include events across the Bay nor minor affairs of a musical nature. We shall confine ourselves to the more important events in this review.

Geraldine Farrar—The Capitol Theatre was crowded on Sunday afternoon when Geraldine Farrar, under the direction of Frank W. Healy, appeared in a miniature production of Carmen. The personality of Farrar always attracts a large number of people. Although the diva does not take kindly to newspaper people, and refuses to be interviewed, the newspapers have actually made her by publishing sensational stories about her and thus make the public anxious and curious to "see" her, even though they do not care to hear her. Miss Farrar is very ungrateful to the press, and if the papers would act toward her like she does toward the papers her name would not appear at all in any of the columns of the newspapers, with the result that her concerts would not be attended by anybody.

Judging from her distortion of Carmen, Miss Farrar has no reason to feel unkindly toward the press. She is one of the most inartistic, outrageous and inexcusable distortion of a really worthy composition that has ever come to our attention. She should have been hissed off the stage. Arias were transported from one act to another, songs that should have been interpreted by Carmen were given to other characters of the cast. The brilliant and thrilling ending of the "Toreador" in the second act was sung by four young women in a very indifferent manner. The acting was entirely out of mood with the continuity of the performance. The singers, while possessing pleasing voices, were incapable from an historic standpoint to do justice to the lines. Altogether it was a performance that would have resulted in Bizet's turning over in his grave had he known of it.

Miss Farrar herself was not in her usual mood. Her voice, although better in quality, especially in the high notes, has lost in quantity. The middle and low tones could hardly be heard. Her acting lacked the vitality and energy that used to mark it. She has grown somewhat more slendened than she used to be and her personal appearance has gained rather than lost. But apart from displaying some pugilistic characteristics in the fight with the cigarette girl during the first act there was nothing in the performance that had a punch. Indeed, we are convinced that the entire production was an imposition on Miss Farrar's managers as well as on her audience and we are thoroughly disappointed regarding the artist's musical taste and attitude toward serious music lovers.

The orchestra, under the direction of Signor Peroni, was inadequate in numbers and instruments, although the conductor was the only one in the organization that could be regarded as artistically proficient. The dancing while graceful was entirely unsuited to the character of the opera, while the scenery and costumes, although neat and colorful, were entirely out of place and in no way adapted for the scenic correctness of the story. The tempo was not correct. There was no dramatic nor virility to the performance. Some of the important scenes and lines were cut, while much important and irrelevant material was introduced. Miss Farrar ought to be ashamed of herself to put such a distortion of a beautiful operatic work before the musical public.

Alma Gluck—Between three and four thousand people assembled at the Exposition Auditorium to hear Alma Gluck in her only San Francisco concert this season. Owing to the fact that the editor of the Pacific Coast Musical Review was attending the Farrar concert he had to rely upon the report of the Gluck recital on others. As usual the personal charm of the artist again gained her the sympathy of her audience last Sunday afternoon. Her pleasing voice, when used sparingly and in limited range, has a certain appealing effect during the rendition of folk songs and ballads of which Mme. Gluck's programs abound. In the more severe works of vocal literature the singer is somewhat lacking in intellectual and emotional vitality. Mr. Chotzinoff, the accompanist, again demonstrated his artistic proficiency with his unquestionably musicianly interpretations, while Miss Tosanoff, the 'cellist, added to the artistic ensemble of the performance. The program was published several times in these columns and needs no repetition at this time.

Moriz Rosenthal—After listening to Moriz Rosenthal at Scottish Rite Auditorium last Monday evening we are more convinced than ever that this master of pianistic art is our favorite interpreter of piano literature. This is a day of specialists. We have pianists predominating the interpretation of the ultra modern school, and some of the Bach and Beethoven variety, some of the Chopin mood, and some of the Russian orchestral category. The tendency of today is to "tickle" the ivories and be afraid to play a fortissimo. When a pianist dares to play vigorously and follow the suggestion of the composers a few lady-like music lovers shall hold their ears and proclaim: "My, how he pounds."

The writer feels relieved, like encountering a cool breeze on a hot day, when he listens to Moriz Rosenthal. Here is an artist who is not afraid of his artistic convictions. He plays poetically and tenderly when interpreting a Mozart Sonata or a Chopin Prelude, and he interprets Liszt in Hungarian Rhapsody. His tech-

nique is simply unbelievable. While other pianists idealize in certain phases of pianistic art, Rosenthal is equally convincing in everything he does. We cannot imagine a more intellectual or more intelligent interpretation of Schumann's Fantasia than the one played by the great artist. By the way, this Fantasia was originally divided in the following three subtitles by Schumann: I. Sturm II. Triumphal Arch; III. Stars. In Rosenthal's interpretation these movements stood out in unquestionable plasticity.

While it is not exactly necessary that a pianist should be a virtuoso, it is absolutely necessary that his technique be absolutely accurate in the presentation of his music, we feel grateful to Mr. Rosenthal for convincing us that it is possible to play an entirely different and representative piano program without one error. We could not hear one wrong note during the entire concert, and if anyone says that Rosenthal has no temperament or emotional depth, we certainly are inclined to doubt his proficiency and artistic taste. The Chopin Minuet for Rosenthal convinced us and the majority of the audience that he has not only emotional qualities, but vitality, virility and temperament to an extraordinarily developed degree.

His technique is positively uncanny. During the Liszt Rhapsody he played a passage that most pianists play in glissando, while he played it in a run almost as fast as a glissando and more smoothly. The Chopin Minuet waltz in thirds was also a feat worthy of admiration. It is astounding how Rosenthal retains the artistic atmosphere of this waltz even though complicating its technical characteristics. The enthusiasms grew with the progress of the concert until finally the audience refused to leave until Rosenthal had played a number of enchanting encores, including Beethoven's "Dance of the Fairies." We cannot imagine more enjoyable piano recital nor a greater master of pianoforte interpretation than Moriz Rosenthal's event at Scottish Rite Auditorium last Monday evening. It was a triumph of the highest order.

San Francisco Trio—The Fairmont Hotel Ballroom was crowded last Tuesday evening when the San Francisco Trio gave the first concert of its season. This organization consists of Elsie Cook Laria, pianist, Willem Dehe, 'cellist, and William Laria, violinist. The program included: Trio D minor op. 49 (Schubert), Sonata in minor op. 45 (Grieg), and Trio B major op. 8 (Brahms). The size of the audience is evidence for the popularity of this organization, for to attract such a number of people to a chamber music concert, even though no admission were charged, is a feat in itself. And to keep such an audience interested from beginning to end and in a frame of mind where approval results in enthusiastic applause requires a certain artistic craftsmanship which cannot be denied. Every one of the artists comprising the San Francisco Trio is a musician of unquestionable proficiency. Inasmuch as interpretation of standard compositions is a matter of taste and that barely two out of fifty people will agree on a subject of this kind it is difficult to pass judgment regarding the Trio's ideas of the works it interpreted. Personally we felt that a better music virility or force might have improved much of the excellent work done by this Trio. Mrs. Laria is a splendid pianist, who both technically and emotionally represents predominating ideas in interpretation. Laria has a smooth tone, somewhat small but decisive and interprets with technical accuracy. Willem Dehe draws a rich, luscious tone and phrases with poetic instinct and without judgment. It is certain that the audience enjoyed the program, and no doubt will be ready to come again for the next concert, which will take place at the Fairmont Hotel on Tuesday evening, January 27th.

Fortnightly—May Mukle, 'cellist, Ellen Edwards, pianist, and John Fenster, violinist, have the most recent of the Ida G. Scott Fortnightly's at the St. Francis Hotel last Monday evening, November 17th. Every one of the artists represents the most delightful phase of interpretative musical art. Miss Mukle is a 'cellist whose beautiful, rich tone and whose surety of execution combine to enable her to interpret the most modern as well as the oldest composition in a manner conformant to the finest principles. She was entitled to the enthusiasm she aroused. Miss Edwards is a pianist whose sincerity of purpose, intelligence of expression and accuracy of technique contribute to making her an artist of high standing whose success in this community is indeed well justified. Mr. Fenster is a violinist who understands his art in a manner to emphasize the works of master composers and who, through his intrinsic artistic values, technically and musically, he succeeds in obtaining the most delightful effects. Miss Scott has reason to feel much gratified with the success of this most recent of her enjoyable events.

MUCH INTEREST IN CALBERG RECITAL

Exceptional interest is being taken in the forthcoming piano recital to be given by Edwin A. Calberg at the Twentieth Century Clubhouse in Berkeley on Tuesday evening, November 25th. Mr. Calberg, who has been in Europe and New York studying with internationally famous masters and this event will be the first public array of representative compositions which Mr. Calberg knows so well how to make attractive content the evening's proceedings. Prelude and Fugue in E minor (Mendelssohn); Pastorale in F major (Mozart); E minor (Mendelssohn); Pastorale in F major (Mozart); Sonata, G minor (Schumann); Fantasia in F major (Chopin); Prelude in E flat major, F major, D minor (Chopin); Flat minor, E flat major, F major, D minor (Chopin); Variations in E flat major, F major, D minor (Chopin); The Fountain at the Acqua Paola (Griffes); Toccata (Ravel).

NOVELTIES AT NEXT SYMPHONY PAIR

An announcement which has been received with great interest by local music lovers is that of the first performance here of the Oriental Impressions of Henry Eichheim, which is to be given at the pair of regular symphony concerts next Friday and Sunday afternoons under the direction of Alfred Hertz. Eichheim, who is a resident of Santa Barbara, will come to San Francisco to conduct the work, bringing with him his famous collection of rare Oriental instruments, many of which have been utilized in the scoring of his "Impressions." The suite is based on themes collected while traveling in the Orient, and reports from eastern performances of the work indicate that symphony patrons may expect a production both delightful and interesting. It was originally written for small orchestra at the suggestion of Mrs. F. S. Coolidge for the Pittsfield Chamber Music Festival in 1921. It was later arranged for full orchestra and was first produced in this form by the Boston Symphony Orchestra in 1922. The remainder of the program for this pair of concerts will consist of the popular Second Symphony of Brahms and the Tchaikovsky fantasia, Francisco da Rimini. The latter number is new in the orchestra's repertoire, but Hertz predicts that it will become one of the most popular of Tchaikovsky's works.

The Popular Concert, to be given Sunday afternoon, December 7, will present Walter Ferner, principal cellist of the orchestra as soloist. He will be heard in the well-known "Kol Nidrei" of Bruch. The orchestral items announced for the concert are Gluck's "Iphigenie in Aulis" Overture, the Unfinished Symphony of Schubert, Beethoven's powerful Leonore Overture, No. 3, "The Irish Washwoman" of Leo Sowerby, Mendelssohn's Spring Song and Spinning Song and the overture to "The Gypsy Baron" of Johann Strauss.

ELMAN RETURNS AN AMERICAN

On May 17, 1923, before one of the Justices of the New York State Supreme Court, Mischa Elman, the celebrated violinist, whose first San Francisco recital of the present season is booked for the Columbia Theatre, Sunday afternoon, December 7th, took an oath pledging his allegiance to the United States and was awarded final papers making him a full-fledged citizen of this country.

Elman has arranged a superbly important program for his first Columbia Theatre recital, included thereon being the lovely D major Sonata by Nardini; Carl Frieberg's arrangement of Mozart's Adagio; Hartmann's transcription of Haydn's Minuet; the Wilhelmj arrangement of Chopin's Nocturne; a characteristic work by Victor Herbert, entitled A la Valse; the Humoresque California, arranged by Arthur Loesser after the style of Paladilhe; Ernest Bloch's Nigun; the Wieniawski Polonaise in D major; and Elman's own arrangements of Rode's Etude Caprice and Rubinstein's The Dew is Sparkling. In addition to these, an important presentation will be that of Albert Dupuis' Fantaisie Rapsodique—a work in concerto form which is to be presented for the first time in America.

MME. CAILLEAU'S FORTHCOMING RECITAL

A concert of prime importance is that which Madame Rose Relda Cailleau, the San Francisco soprano, will give on Monday evening, December 1 in the Fairmont Hotel Ballroom. This will be Madame Cailleau's first recital here in a number of seasons, and due to her artistry, which is of the first magnitude, and her gracious personality, the singer enjoys unusual popularity. The many admirers of Madame Cailleau will welcome the opportunity of hearing her interpret the following well chosen program: Aria from Il Re Pastore (Mozart), Wiegand (Reger), Niemand Hats Geschen (Loewe), By the Fountain (Ware), Robin's Song (White). Throughout this entire group, Madame Cailleau will have the co-operation of Mrs. Christine Howells Pfund, who will play flute obligatos. Mrs. Pfund, with Jessie Moore at the piano, will play a group of flute solos, which will be followed by another charming group of songs by the soprano; Fabian from Manon (Massenet), Les Filles de Cadix (Delibes), L'Oasis (Fourdrain), Chanson Norvegienne (Fourdrain), Cradle Song (Waldorf), When I Was Seventeen (Kramer), The Look (Hosalle Housman), The Singer (Maxwell). Madame Cailleau's little daughter, Relda M. Cailleau, will accompany her mother at the piano throughout the entire program.

The Pacific Musical Society will hold the second concert of November on Friday night, November 28th, at the Fairmont Hotel, as the regular date falls on Thanksgiving. The following program will be presented: Scenes from Eintracht (Schumann), Charles Hart; Omio Fernando aria from Favorita (Donizetti), Emilie Lancel; Nocturne Op. 37, No. 2, Two Mazurkas Op. 24, No. 4; Op. 59, No. 2, Fantasia Op. 49, Charles Hart; Waldesgesprach (Schumann), Mondnacht (Schumann), Legend of St. Dorothee (Fourdrain), Beau Soir (Debussy), Love Lilt, Kismet's Galley, From songs of the Hebrides (Kennedy Fraser), Emilie Lancel; Paraphrase de Concert, Eugene Onegin (Tchaikowsky-Pabst), Charles Hart.

The San Francisco Music Teachers' Association will hold its regular monthly meeting at the studio of Frank Carroll Giffen at the corner of Hyde and Chestnut streets on Monday evening, November 24th, and a special

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cially interesting evening is in view. In addition to important discussions of interest to the music teachers there will be a most enjoyable program by Elsa Naess, the Norwegian pianist of which we shall speak in detail next week.

MIECZYSLAW MUNZ

A new luminary will peep through the portals of Fame at San Francisco music-lovers a week from Monday afternoon (December 1st) when young Mieczyslaw Munz, celebrated pianist, makes his first appearance here. Munz comes heralded as one of the real pianistic geniuses of the age—perhaps the one outstanding figure among newcomers who has firmly established a place for himself as one of the world's greatest.

Munz has been lauded throughout the eastern part of the nation and has successfully invaded Australia and the Antipodes. From a series of forty recitals in Australian cities he will reach California for the first time, and his first appearance here will be in the Alice Seckels "Matinee" series at the Fairmont Hotel. Manager Selby C. Oppenheimer, under whose direction Munz plays, is satisfied that local music-lovers will coincide with their eastern brethren in proclaiming the young genius an artist to be reckoned with in the future. Munz will make his western debut in a program that will include Busoni arrangement of Bach's Organ Toccata in C major, the ever-delightful Beethoven Moonlight Sonata, a group of Chopin works including the F minor Nocturne, D flat major Valse, C minor Etude and six of the lovely Preludes, Debussy's La Cathedrale engloutie, Rachmaninoff's G minor Prelude and Dohnanyi's arrangement of Delibes' Nails.

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MUSIC IN LOS ANGELES

By BRUNO DAVID USSHER

Is Los Angeles a musical city? Judging from the disgracefully small attendance at last evening's superb violinello recital of Felix Salmond, ours is a musical "dumb-bell" community. Philharmonic Auditorium was about two-thirds empty. Granted that the general public may have been unfamiliar with the name and reputation of this pre-eminent English artist, yet, where were the music teachers and their advanced students, of whom there are sufficiently many to more than fill the hall several times. As for the concert-goers at large, if they would patronize a musical journal, they would have realized that Salmond is well worth hearing. There is no excuse for the music teacher, for even if he does not read a music journal, the very quality of the program should have been sufficient urge to come and with his older pupils. The trouble is that the majority of the piano teachers at best hear only pianists, the vocal teacher sinners and the violinists fiddlers. A very narrow, uncolored and unmusical attitude.

Hence the Brahms sonata opus 99, old Italian compositions by Nardini, Pignelli, the French composer Senaille, Dvorak's cello concerto meant nothing to our "instructors" of music, although most of these works have never been heard here before. Salmond is of the Casals class among cellists and Casals, be it said, is the greatest cellist today. Hence I need not dwell on Salmond's technique. His tone is of the highest quality and sweet even in extreme high and low positions. It is of platonic sensuousness as it were. If any fault could be found it is a tendency of giving too much tone at times. This London musician is an eloquent interpreter and his Brahms was an experience, for it is technically and emotionally a taxing work. (By way of information, the encore after the first groups was from a sonata by Eccles, the last one, Glazunoff's Dance Espagnole.) Suffice to say that those present feted the artist and his unflinching discreet and musical accompanist, Miss Ellen Edwards. The concert constituted the second event of the Auditorium Artist Series, George Leslie Smith, manager.

Excellent work has been done by the National Federation of Music Clubs along the lines of betterment in church music through the devoted, unselfish and highly constructive services of a Los Angeles woman, Mrs. Grace Widney Mabee, the federation chairman. In church music, Mrs. Mabee has made great sacrifices to carry out a country-wide survey of church music standards. Next came plans for their upliftment. The means were an entirely new hymn book containing sixty-four of the best tunes culled from the last three centuries. It meant gathering of authentic musical versions. To this Mrs. Mabee added brief but sufficiently complete notes about composer and poet and history of the tune. The best proof for the value of her work is that no less a publishing house than the Century Company of New York volunteered its publication and widespread publicity. Not enough, Mrs. Mabee organized hymn memory contests in thirty-nine states, with the result of a better hymn repertoire in hundreds of churches. This propaganda has reached as far as India, from where inquiries as to the sources of better church music was received. Mrs. Mabee is not resting on her laurels. A new and more extensive contest plan is under way. It is not only a musical but also a spiritual movement banding Sunday schools, ecclesiastic societies and church associations of all denominations together. Those interested in the coming competitions will do well to write to Mrs. Mabee, 321 South Van Ness avenue. As implied, it is finding support from leading ecclesiastic authorities.

Last, but not least, a few words about a recent San Francisco visitor in Los Angeles, Mrs. Lillian Birmingham, president of the California Federation of Music Clubs, as much loved and esteemed in the Southland as in her own territory, the Bay City region. It has been before my pleasure to tell of the decided success of her administration, and her sweeping reelection is a fine testimonial not only to her, but also to Southern California convention delegates who voted for her irrespective of local pride, because they believed in Mrs. Birmingham. People are judged by their work, and under the Birmingham regime, which has only one purpose, service to the state federation, this association has increased very materially in clubs and, which is more, in prestige because of greater usefulness. While in Southern California Mrs. Birmingham was received with open arms, and clubs vied with each other to have this "first lady of the land" as honor guest. During her visit Mrs. Birmingham sponsored the affiliation of several clubs here and in San Diego with the state federation. Also a presidents' conference was held at which the following committee appointments became known: Mrs. W. V. Goodfellow, chairman, Los Angeles, associate chairman young professional musicians' contests, Earl Z. Meeker, chairman church music; Ella C. Duffield, chairman Junior Clubs; L. E. Behymer, chairman philanthropy; all above named from Los Angeles; Miss Dorothy Mansfield, associate chairman San Francisco district; Mrs. Evelyn Ware of San Francisco appointed treasurer of the federation. Apropos, the federation treasury is in a very healthy state, the annual revenue for there are \$621 in the bank, although the annual revenue of the federation amounts only to \$550 a year. Mrs. Birmingham paid warm tribute to Mrs. Bessie Zuckerman, president of Santa Monica and president of the Bay Cities Musical Association. Mrs. Zuckerman in a fine spirit of placing personal honor below the good of the community offered that the next state federation convention be held in San Francisco, this being a more expedient locality than Santa Monica in

view of the fact that California and Eastern delegates in large numbers would pass through San Francisco on their way to the national convention in Portland. In keeping with this spirit, Mrs. Birmingham announced that the San Francisco convention, to take place early next June, would be abbreviated to a day of business sessions and a banquet, so that delegates could proceed quickly to Portland and spend more time at the national meeting. Plans also are under way to charter a railway car for Southern California delegates and a second conveyance for Northern California delegates to the national convention. Mrs. Birmingham hopes that California will be more than fully represented in Portland, also that following the national convention delegates returning from there east via California will find widest hospitality, something which she trusts is self-understood.

"Denishawn Magazine, a Quarterly Review Devoted to the Art of the Dance," is on the desk. Its first issue is intriguingly beautiful and full of thought, typical of the Denishawn art. There is an article by Ruth St. Denis, "Dance as Life Experience," the first of a serial by Ted Shawn, "History of the Dance," another study on Havelock Ellis' "Dance of Life," "Art of Gesture," by Katherine Edson, and a profusion of beautiful plates, short comments and notes, the whole thing put in a form as only a Denishawn magazine can be dressed, done by The Roycrofters. The magazine, to my mind, presages a new era of Denishawn dance art. It gives a rich promise for the programs due us from this group of dancer-musician-poets next January. Space is too short to quote now from this magazine, a volume of aesthetic and hence spiritual writings as they deal with the highest meaning of dance. Ruth St. Denis is the principal editor, with Katherine Edson, June Hamilton Rhodes of Los Angeles, now with the Pacific Coast Musician as manager, and Morris Colman as associate editors.

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Ilima Jones Clark, soprano, with Pearl Brandt at the piano, will give a recital at the studio of Mrs. Carroll Nicholson, 32 Loreta avenue, Piedmont, on Tuesday evening, November 24th. The following program will be presented: Nina (Pergolesi), Danza, danza fanciulla (Durante), Reudil sereno al ciglio (Handel), Serenata (Tosti), Aria—"Il est doux, il est bon" (from "Herodiade") (Massenet), Two Folk Songs of Little Russia (arr. by Zimbalist), The Dove (arr. by Schindler), Didn't it Rain (arr. by Burleigh), Trahison (Chaulade), Sombrero (Chaminade), Le coeur de mami (Delcroze), Lile (Curran), Wild Flowers (Josten), Homing (del Riego), April, My April (Milligan).

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SECOND MUNICIPAL POP CONCERT

The second municipal popular concert which will be given on the night of November 26 in the Civic Auditorium will present as guest artist Eva Gauthier, young mezzo-soprano in conjunction with the San Francisco Symphony Orchestra, Alfred Hertz conductor. Miss Gauthier has studied music in many countries of the world and has a very extensive repertoire. While in Holland a few years ago she became interested in Javanese music and obtained permission from the Dutch government to mingle with the three hundred wives of the Sultan of Java. She spent three years there and is very familiar with the quaint oriental melodies of the Javanese.

At the age of ten she displayed such talent for music that she was hailed in her home town, Ottawa Canada, as a child prodigy. At the age of fourteen she was sent to Paris by her uncle, Sir Wilfrid Laurier, former Premier of Canada, where she remained for four years studying with the best instructors at the Paris Conservatoire of Music.

Miss Gauthier is extremely modern recently startling a large New York audience in Aeolian Hall by singing several American "jazz" numbers during the course of her program, her belief being that "jazz" will develop into the folk song of America. She has been engaged for this year's Berkshire Festival to be held under the patronage of Mrs. Calvin Coolidge. When Miss Gauthier appeared before the Royal family in Denmark she made such a favorable impression that she was decorated by the Queen, an honor bestowed upon only four women before and never upon a foreigner.

COURBOIN RECITAL—FREE SERIES

Charles M. Courboin, famous Belgian organist and formerly soloist of Antwerp Cathedral will give a free concert-recital on the great organ in Civic Auditorium on the night of December 1, according to an announcement by Supervisor J. Emmet Hayden, chairman of the Auditorium Committee. Courboin who is now guest soloist of the famous Wanamaker organs in Philadelphia and New York is a native of Antwerp, Belgium. At the

age of seven he would play the concertos of Mozart and Haydn symphonies from memory without an error, after they had been played for him. His wonderful performances reached the ears of the Belgian composer, Jan Bloekx, director of Antwerp Conservatory, who took him as a pupil. His rise under great masters was rapid from this point.

In 1902 Courboin became organist of Antwerp Cathedral, the largest church in Belgium. He later gave recitals at Albert Hall, London, and Queen's Hall; in the Trocadero and La Madeleine in Paris; in Rheims Cathedral, and in many French, Belgium and German cities. The concert-recital here, the second of the city's free series this year, will be the first in San Francisco on the Exposition organ, which ranks with the largest in the world. Courboin will present a recital of popular appeal which will include Debussy's "The Afternoon of a Fawn."

SECOND CHAMBER MUSIC CONCERT

The second concert of the Chamber Music Society's series on Tuesday evening, November 25th, at Scottish Rite Hall will present a novel and extremely interesting program in conjunction with distinguished assisting artists. Felix Salmond, the famous English violoncellist, although making his first appearance in San Francisco, enjoys the reputation, both in Europe and America, of being amongst the foremost exponents of this instrument. Mr. Salmond will be heard with Miss Ellen Edwards, the distinguished English pianist, in the F

WARFIELD THEATRE

Richard Barthelmess in "Classmates" has been chosen by General Manager A. M. Bowles to follow the successful engagement of "He Who Gets Slapped" at the Warfield—the opening date being Saturday, at the matinee, November 22nd.

Classmates, it will be remembered, was for many years the starring vehicle for Robert Edeson upon the legitimate stage. The screen version, the army sequences, were screened at West Point and under the supervision of the army authorities at the famous military school and the highly interesting jungle scenes were made in the Everglades of Florida.

John S. Robertson has again directed Barthelmess and Madge Evans is chief in support of an important company. On the stage Fanchon and Marco will offer "Ideas of West Point" and the punch of the "Ideas" will be the introduction of the 30th Infantry Band in a tableau that will symbolize the spirit of the officers and men of the United States Army service. There will be many other attractions with Glen Oswald and his Victor Record Orchestra and Gino Severi and the Music Masters.

It is just as much to the interest of the musical profession to have a music journal widely circulated among the musical public as it is in the interests of the publication. There are problems which none other but a music journal will discuss.

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The Market.....	Carew
Among the Willows.....	Phillips
A Good Heart All the Way.....	Clarke
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major Sonata of Brahms. This work they have performed together frequently in Europe and in America and their interpretation is said to be entrancingly beautiful. Salmond is particularly noted for his Brahms readings.

Together with Lajos Fenster, solo violist of the San Francisco Symphony Orchestra and with Messrs. Persinger, Ford, Firestone and Perner, of the Chamber Music Society, Salmond will appear in the first performance here of the remarkable sextette for strings of Frank Bridge, one of England's best loved composers. This work is beautiful, sonorous and ideally written in the chamber music idiom. It is an excellent example of the sane, modern English school of composition.

The concert will open with a performance of the second string quartet of Borodine, a Russian composition warm, colorful, melodic and lyrically charming. The concert promises to be one of the most attractive offerings of San Francisco's musical season. The demand for seats is taxing the capacity of the hall and those wishing to attend are advised to make their reservations promptly.

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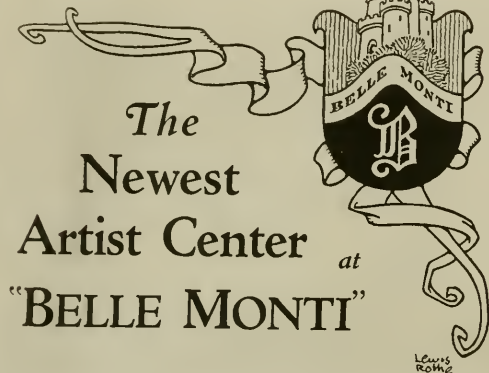
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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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PROMINENT ARTISTS GIVE FINE CONCERTS CHAMBER MUSIC THRILLS LARGE AUDIENCE

Louis Persinger, Violinist, and Irene Jacobi, Pianist, Appear in Splendid Sonata Recital—Alfred Hertz Conducts Splendid Popular Symphony Concert—California Music League Orchestra Opens Season Auspiciously at University of California Gymnasium

BY ALFRED METZGER

What must be regarded as one of the predominating musical events of the season was the Sonata Recital given at the Fairmont Hotel on Thursday evening, November 20th, by Louis Persinger, violinist, and Irene Jacobi, pianist. The artistic character of this event may be judged by the fact that the audience practically crowded the big hall room and that it included many of San Francisco's leading musicians and music lovers who cheerfully purchased tickets to hear two unusually intelligent artists present a program of exceptional merit. The program consisted of three classic violin and piano sonatas, namely, Sonata in D minor, op. 108 (Brahms), Sonata C major (No. 8), K. No. 296 (Mozart) and Sonata E flat major, op. 15 (Strauss).

The program presented three different periods of classic composition. The Mozart work belongs to the old school, the Brahms to period between Mozart and Strauss, and the latter belongs to the vanguard of the modern school. To interpret these three utterly divergent phases of composition requires an artistic and intellectual grasp of superior character. Both Mr. Persinger and Mrs. Jacobi proved themselves thoroughly well equipped to do justice to the musical and intellectual characteristics of these compositions. They were both technically and emotionally equipped to bring out the innermost sentiments of these works. Their interpretations revealed industrious study and intelligent application. Their work blended in a manner that evidenced thorough musicianship and musicianly skill.

We cannot imagine a more convincing or more craftsmanlike interpretation of these three difficult works. Mr. Persinger with a tone of splendid volume and quality enunciated the phrases with exceptional artistic instinct. He accentuated the phrases with exceptional artistic instinct. He accentuated the sentiments with unerring judgment and the technical intricacies he overcame with an ease and surety that proclaimed him master of his instrument. It was a performance of which any artist may feel justly proud. Mrs. Jacobi played with discrimination and thoroughness as to technical resources and her mental grasp of the purpose of the compositions blended delightfully with the violinistic mastery of Mr. Persinger. Her tone was sonorous and resonant and her phrasing harmonized with the message conveyed in the compositions. Both artists possessed that confidence and certainty which is such a necessary attribute of genuine concert artists and the enthusiastic approval of an audience of intelligent music lovers is ample evidence for the justification of the enthusiasm revealed in this report.

Second Popular Symphony Concert—The program presented by Alfred Hertz and the San Francisco Symphony Orchestra last Sunday afternoon at the Curran Theatre on the occasion of the second Popular Symphony Concert proved of special interest and joy to the large audience that assembled on this occasion.

The program consisted of the following intelligently chosen program: Overture (Delibes), Ballet Suite—Copeland (Delibes), Suite in G major (Saint-Saens), violin solo, Loula Persinger, Symphonic Poem, the Moldau (Smetana), Love's Dream (Liszt), Overture to La Gazza Ladra (Rossini). It would be impossible to choose a program ever suited to a variety of tastes. There is something to please everybody. Mr. Hertz has an almost uncanny knack of selecting programs most pleasing to the people. And the most important fact is

that he devotes to the preparation and interpretations of these so-called popular programs the same energy, the same carefulness, the same artistic finish which he bestows upon his most serious offerings. The public knows that Mr. Hertz is always one hundred per cent efficient and this is one of the principal reasons for his continued popularity.

It was of course inevitable that the five popular concerts at the Civic Auditorium which attract approximately fifty thousand music lovers would effect the

Program of Unusual Excellence Thoroughly Enjoyed by Over Thousand Music Lovers—Felix Salmond Is a Cellist of Extraordinary Qualities. Ellen Edwards Acquires Herself Nobly at the Piano—The Frank Sextette for Strings an Oasis in the Desert of Modern Works

BY ALFRED METZGER

The Chamber Music Society of San Francisco gave the second concert of its eighth season at the Scottish Rite Auditorium on Tuesday evening, November 25th. The event was beyond a doubt one of the very best and most artistically presented by this justly renowned organization. The enthusiasm of the audience was such as to impress the onlooker with the splendid educational benefit to be derived by this community from the successful activities of this body of musicians. The opening number

executive powers. His tone is ingratiating and true. His technique is exceptionally clean and facile. His artistic discrimination and judgment is authoritative and appealing. His grasp of Brahms is most comprehensive and scholarly. We cannot possibly imagine an interpretation of the cello part of this Sonata more in keeping with the Brahms spirit than the one Mr. Salmond gave us on this occasion.

Miss Edwards had here an exceptionally responsible duty to perform. She was in company of an artist thoroughly equipped to do justice to the most fastidious demands. That she acquitted herself nobly of this heavy task will be admitted by anyone who heard her and who is able to judge. She understood the artistic attitude of Mr. Salmond toward this work and her piano interpretation was in accord with the intelligence revealed by the cellist. She fitted herself closely to the atmosphere created by her co-artist and played with a precision and intelligence that is worthy of hearty endorsement. Without unnecessary predominance and yet with sufficient self assertion she gave the piano part of this Sonata the authority which it must have to be satisfactory and thereby established herself still further in the esteem of our public which already has admired her work for some time.

The final number of the program consisted of Frank Bridge's Sextet for Strings. This was the first time the work was presented in this city. And proof of its comprehensive musical character may be gathered from the fact that, notwithstanding this first performance, it was thoroughly enjoyed. Although Mr. Bridge is one of the modern composers, he does not employ the unpleasant means by which so many of our recent writers ask our attention. True, Mr. Bridge employs the tone color effects which form such a leading factor among later-day musical works, but he also employs melody. The three movements of this quartet are redolent with colorful themes that exhibit continuity and consistency. It is possible to follow this work with a feeling that a message is presented. The tempi are possibly somewhat alike and therefore just a bit monotonous, but the development of the ideas are consistent and obvious. Messrs. Persinger, Ford, Firestone, Fenster, Salmond and Ferner surely invested their reading with that seriousness and craftsmanship which means so much in the adequate presentation of a new work.

The entire program was one of the best we have heard in our career and it was interpreted in a manner to bring joy to one's musical consciousness. We note with gratification that the Philharmonic String Quartet of Los Angeles will be the guest at the next chamber music concert, which will take place at the Scottish Rite Auditorium on Tuesday evening, January 20th. It is to be hoped that the hall will be packed on this occasion. The Pacific Coast Musical Review likes nothing better than the interchange of such artistic factors in the musical life of California, and Elias Hertz deserves the gratitude of our musical public for his far-sightedness and enterprise. The Philharmonic Quartet of Los Angeles consists of Sylvain Nonak, first violin, Henry Svodofsky, second violin, Emilie Ferli, viola, and Ilya Bronson, cello—all members of the Philharmonic Orchestra of Los Angeles are musicians of the first rank. It will be a privilege to hear these organizations—the Philharmonic Quartet and the Chamber Music Society—at one and the same concert.



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regular popular concerts at the Curran Theatre. However, the writer would like to make a friendly suggestion that he believes would offset the advantage of the Auditorium concerts over those in the Curran Theatre. Of late Mr. Hertz has gradually raised the standard of the popular concerts in the Civic Auditorium to a degree where they have become to all intents and purposes regular symphony concerts. It might be a matter of wisdom to make the popular concerts at the Curran Theatre even more "popular" than they have been so far. Suppose Mr. Hertz would include on these programs an occasional selection from an opera like those of Johann Strauss, Offenbach, Milloeker, Suppe and an occasional Strauss Waltz. Indeed select an occasional program of "popular music" of thirty or forty years ago. The writer is of the conviction that we have enough music lovers in San Francisco who enjoy the lightest of the light music for a change.

consisted of Quartet D major by Florentine, Messrs. Persinger, Ford, Firestone and Ferner interpreted this work with a sympathy and poetic insight into its significance, which naturally gained for them the close attention and demonstrative approval of their hearers. Tone quality, coloring, phrasing, emphasis and singing character were among the predominating features of this interpretation. The musicians seemed to take a special delight to give this work an exceptionally impressive reading and the effect upon the audience was instantaneous. At times even cheers could be heard.

Then we had the privilege to listen to Felix Salmond, cellist, and Ellen Edwards, pianist, interpret the Brahms Sonata in F major, Op. 99. Whatever has been said about Mr. Salmond has indeed been based upon solid facts. He is an artist of the first rank. His intellectual and emotional faculties combine to make him an ensemble player of rare

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TWENTY-FOURTH YEAR

EDITORIAL DISCUSSION

This edition of the Pacific Coast Musical Review will give our readers an idea regarding the new policy and the new style which we consider adequate for a genuine music journal. The present edition is not quite what we expect it to be presently. With the issue of December 5th, we shall begin our great subscription campaign which we expect to add sufficient subscribers to this paper to increase its size to at least sixteen pages and to enable us to act independently from the advertising department. The present edition will show the reason why such divorce of news and advertising sections is imperative. There are in this issue TEN INCHES of advertisements from managers of concerts. There are also in this issue TWO COLUMNS (twenty-seven inches) of advance notices. Originally there were FOUR COLUMNS of advance notices which we reduced to two columns. The original four columns would have cost us TEN DOLLARS to set up. The ten inches advertisements bring us \$17.75, or \$7.75 more than the expense associated with the original four columns of advance notices. And yet for years the Pacific Coast Musical Review, believing that its liberal attitude toward artists and managers would be rewarded sooner or later published year in and year out EVERY WORD sent to this office regarding artists who expected to visit San Francisco.

It is almost unbelievable that this liberality has not been recognized at all. Naturally, we are owing our subscribers certain news and there is no more interesting news than that pertaining to artists of reputation. But when a news item is published once it becomes obsolete. When it is published in almost the same form, but in different wording it becomes purely advertising matter. Marc Blumenberg, founder and editor of the Musical Courier of New York in connection with the writer, told the latter that he could not possibly make a financial success of a music journal on the Pacific Coast if he continued to extend courtesies to the extent in which he was doing. We disagreed with Mr. Blumenberg, but we found he was right. However, we can not publish a music journal that makes its news service dependent upon so much pay for so many lines. We must publish a music journal that can earn the reputation of publishing portraits and notices about artists whether visiting or resident, for so much cash. Mr. Blumenberg's prediction has come true. Our liberality and fairness has plunged this paper into debt. Had we ignored those who do advertise and had been constantly praised those who did advertise, we would have made more money and would possibly be prosperous. But we SIMPLY CAN'T DO THIS.

Now our subscription campaign which opens next Friday is intended to prove that the musical profession and the musical public appreciates a music journal that CAN NOT BE BOUGHT. If it is impossible to induce Eastern managers and artists to assist in supporting a music journal in the Pacific West, because it has not much circulation as a New York paper, or because if they advertise in one Pacific Coast paper they must advertise in the terribly large number of two other Pacific Coast papers, our profession and musical public is able to support at least ONE music journal by helping it to get ENOUGH SUBSCRIBERS to do without the advertisements of New York managers and their artists. We do not blame our Pacific Coast managers. They also are expected to pay extravagant advertising and office expenses for only a small percentage of their receipts. Now this subscription campaign is not only intended to encourage us to continue our independent attitude, but to give the Pacific Coast a big weekly music journal willing to encourage EVERYONE WORTHY and to condemn EVERYONE UNWORTHY.

Impending Musical Events

SELBY C. OPPENHEIMER ATTRACTIONS

Musical expectation over the coming to San Francisco of Mieczyslaw Munz is extraordinarily keen, for the reports of the unusual successes attained by this young Polish genius in eastern musical centers, and more lately in Australian cities, have been filtering in regularly since his debut in New York two years ago. The splendid program by which the young artist will be introduced locally is as follows: Organ Toccata, Adagio and Fugue in C major (Bach-Husoni), Moonlight Sonata, Op. 27, No. 2 (Beethoven), Nocturne, F minor, Six Preludes, No. 6 flat major, Etude, C minor (Chopin), La Cathedrale anglaise (Debussy), Prelude, G minor (Rachmaninoff), Nala (Debussy-Dohnanyi).

The coming concerts to be given by Mischa Elman, famous Russian violinist, at the Columbia Theatre on the Sunday afternoons of December 7th and 21st are attracting unusual attention among local music-lovers. Elman's place in the musical scene of the United States is clearly established, and of all the violinists of the present day he is among the best beloved in this city. The Elman tone has long found its way into the hearts of San Francisco music lovers and with every appearance the young Russian more firmly becomes the idolized favorite of the violinists in these parts. After two years' absence, during which time the young genius has been winning splendid laurels in the musical centers of the eastern United States, he will again play in the west.

With Josef Bonine at the piano, these splendid compositions will be given: Sonata, D major (Nardini), Fantasia Rapsodique (first time in America) (Albert Dupuis), Adagio (Mozart-Friedberg), Minuet (Haydn-Hartmann), A la Valse (Victor Herbert), Nocturne (Chopin-Wilhelm), California (Humoresque after Palahubik) (Arthur Loesser), Nimm (Improvisation from Baal-Shem) (Ernest Bloch), Etude (Caprice (Rode-Elman), The Dew Is Sparkling (Rubinstein Elman), Polonaise, D major (Wieniawski).

Ruth St. Denis, who with Ted Shawn and the Denishawn Dancers is returning to California in December, has been called America's greatest creative artist. Ruth St. Denis was the first western artist to translate the spirit of the Orient. She was the first dancer to use dance medium for a spiritual message. She was the first dancer to discard heavy, stiff drapery and to move beautifully and poetically without drapery. Ruth St. Denis invented the sandals worn so commonly now. She invented the circular veil; introduced all Oriental dancing to this country. She was the forerunner of the now well-known dance drama, and Omika was produced in this country simultaneously with Sumurun.

Musical Visualization was her concept of classic interpretation of the musical works of great composers. She is the world's greatest exponent of Greek Dance, and her plastiques have been copied in every country in the world.

Sophie Braslau, the brilliant young contralto who is to be heard in recital at the Columbia Theatre the Sunday afternoon of December 14th, began her career in New York less than ten years ago. Already her recitals are accounted among the most important events of a musical season. The Braslau program for San Francisco is not one chosen with a view to displaying the linguistic abilities of the artist, but is replete with interesting promise. After the opening numbers, the Ah! Heine, by Bach, Beethoven, and three Schubert songs—Liebesbotschaft, Der Doppelgänger and Der Erlkönig, there follows a group of songs with most intriguing titles. The Water-Hoy is a negro song arranged by Avery Robinson; then there is an arrangement by Bibb of the old Irish Londonderry Air, Christmas by Werner Josten is a seasonal number, and it is followed by Alice Blumencamp's Singing Gipsy, "The Mother of Lilies." Two other numbers much anticipated are To One Who Passed Whistling Through the Night, by C. Armstrong Gibbs, and The Old Refrain, by Kreisler.

Oppenheimer concert activities after the first of the year will be transferred from the old to the new Columbia Theatre—the present Tivoli Opera House. Gotthard, Max Kruger, and Eddy Street have related to the Eddy Street playhouse and have made it into one of the most beautiful theatrical auditoriums in this country. Oppenheimer's first concert attraction, and a fitting one to inaugurate musical activities in their new house, will be the ever-welcome Ernestine Schumann-Heink—"sixty three years young," "Mother of the Army," and the most idolized singer in the world today. Schumann-Heink is wife of the once of her remarkably career and advice Manager Oppenheimer that a special program, including Wagnerian numbers, operatic arias, German lieder and English and American songs, will be arranged for this auspicious event.

ELWYN CONCERT BUREAU

When Isa Kremer appears on the night of December 12th at Scottish Rite Hall, many music lovers will be present to welcome her, for every one knows that Isa Kremer comes with a true message, as well as a repertoire of new songs. Miss Kremer has selected several songs by our own American composers, whose names will figure most prominently on the programs. She has become very much interested in American composers and wants to sing as many of their works as her programs will allow. According to her manager, Miss Kremer is booked for sixty or seventy recitals this season. Last year she sang forty, eleven

of which were in New York and Brooklyn. Her popularity in the Empire City has seldom been equalled.

Margaret Tilly, noted English pianist, will be heard here in recital Tuesday evening, December 2nd, in the Gold Room of the Fairmont Hotel, under the management of the Elwyn Concert Bureau. Considerable interest has been aroused by this announcement. This will be Miss Tilly's first recital in San Francisco, but judging from reports that have preceded her, it is safe to say that a real treat is in store. At this recital Miss Tilly will play the following program: Nachepiel (Arr. by Harold Bauer), Johann Christian Kittel), Fuchetta (arr. by Harold Bauer), (Gottlieb Muffat), Pastorale in Scherzo (Scarlatti), Fantasia in C minor, Invention in F, Prelude Fugue in A flat (Bach 1) (Bach); Sonata in E minor, Op. 57 (Appassionata) (Beethoven), Four Preludes, Etude in G sharp minor, Scherzo in C sharp minor (Chopin), Mouvements Perpetuels (Poulenc), The Fire of Spring, Prelude (John Ireland), Reflets dans l'eau (Debussy), Etude en forme de valse (Saint-Saens).

"Eva Gauthier Establishes a New Plural in Musical Parance," was a headline in the conservative Christian Science Monitor after Miss Gauthier's famous concert in New York last winter. Miss Gauthier, who is to sing here on Thursday evening, December 4th, at Scottish Rite Hall, captured not only the public but she had every critic with her—so much so that it was said that the critics on this occasion became voluntary press-agents in Miss Gauthier's behalf.

MUNICIPAL CONCERTS

Cecilia Hansen, young Russian violinist, will be the guest artist to appear with the San Francisco Symphony Orchestra, Alfred Hazet, conductor, in the third municipal popular concert to be held in Civic Auditorium on the night of December 19. Although Miss Hansen came to America just a year ago she has already been acclaimed by Eastern critics as one of the foremost musicians on the concert stage. Her debut was one of the most sensational in the annals of American music, according to critics. Her first appearance in this city, at the night of "the Hansen tone" has already become a symbol in music lore of power and purity. Supervisor J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, was successful in completing arrangements for the appearance of Miss Hansen here in the third "pop" concert. That she will play her way into the hearts of San Francisco music lovers seems certain in view of the high praise given her in the East.

Charles M. Courboin, formerly organist of Antwerp Cathedral, Belgium, who has been decorated by the King of Belgium for his achievements in the world of music, will be presented to San Franciscans in a free concert recital in Civic Auditorium next Monday night, December 1st. The organist is now guest artist of the famous Wasmaker organs in New York and Philadelphia. His recitals have been considered among the musical treats of the two cities. Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, under whose supervision the city free concert-recital will be given, announces that the famous organist will give the following program: Toccata and Fugue in D minor by Bach; A. Latti; Allegretto, Auguste De Boeck; Charles M. Widor's Allegro vivace from Fifth Symphony; Alexander Kussell's Song of the Basket Weaver; Sketch in D flat, Schumann; The Afternoon of a Faun, Debussy; Marche Heroique, Camille Saint-Saens.

ALICE SECKELS MATINEE

Lydia Ferguson, delightful ditsense, who will appear as the third artist of the Alice Seckels Matinee Musicales, Tuesday afternoon, December 16th, in the Hotel Oakland Ball Room, has won for herself a large following. Hers is the full throated, full hearted performance of the concert singer. Miss Ferguson will present a group of 18th Century French chansons in costume: Le Cycle du Vin, Les Belles Manieres, Les Filles de la Rochelle, Quand on Volt Ca, Le Petit Mari, a group of Breton folk songs in the authoritative costume of that country and an American and modern Spanish group which includes: American Indian Lullaby, Negro Spiritual, El Pano Moruno, Seguidilla Marciana, and Clavelitos, and will close with a group of Czechoslovakian folk songs including: Podzim nasim (Under Our Cottage Window), Prihodu Saty, Pans, Ne VydaVa Saty, and Nestupaj Mladenci (The Quest). Elizabeth Alexander will be the accompanist.

SYMPHONY CONCERTS

Under the composer's baton the San Francisco Symphony Orchestra will give the first performance here of the Oriental Inland symphony concert to be given Friday and Sunday afternoons of this week in the Curran Theatre. The suite consists of five movements or "impressions," a Korean Sketch, Siamese Sketch, Entenraku or Chinese Ceremonial Music, Japanese Nocturne and Chinese Sketch. In this suite Mr. Elmer Hayes utilized a number of rare and unique Oriental instruments which he collected during his travels in the Orient, among them being a pair of ancient bronze cymbals which were found in the ruins of a Pekinese temple, a fluctuating tam tam, large tam tams and cymbals used in various religious ceremonies, a pig skin and fish head drum, a Koto or thirteen stringed harp, a set of tuned bells, and numerous other instruments. The Oriental Inland Suite has been performed in Boston, New York, Chicago, Philadelphia and other eastern cities, and has everywhere been proclaimed as one of the most startlingly unique and delightful compositions of its kind.

Music Club Activities

The National Federation of Music Clubs is announcing the Sixth Biennial National Contest for Young Professional Musicians. Every year these contests are held in the various States of this country, and it is the desire of the National Federation of Music Clubs that as many pupils as possible will enter this contest. Every State selects chairmen who conduct these contests and furnish any information to those wishing to enter them. This contest will be held in California between February 15th and March 30th, and in view of the fact that this year the National Convention of the Federation will be held in Portland, Pacific Coast contestants should be specially interested, for they may win the privilege of appearing at the Biennial National Convention.

Mrs. Edward R. Place, 251 Ashbury Street, San Francisco, is the State Chairman for California and she will be pleased to give any information to prospective contestants. There is ample literature which gives all particulars as to qualifications and conditions. The following prizes can be won by efficient students: Certificates of qualification by State and National Presidents; the National Federation offers \$500 in cash or one year's scholarship, including living expenses, under a teacher of the highest standing in a music school of national reputation. Besides these cash prizes the winners are guaranteed two important concert appearances in some cases with orchestra, following their years' study.

Further prizes are: Piano—The Edward MacDowell prize of \$150, a national Federation prize of \$350; Violin—The Francis MacMillen prize of \$150, a National Federation prize of \$350; Voice—The William L. Whitney prize for \$150, National Federation prize of \$350, the James H. Rogers prize for men \$50, National Federation prize \$350. There are also additional prizes offered by the State Federation, all of which information may be obtained by addressing Mrs. Edward R. Place, 251 Ashbury Street, San Francisco.

The Pacific Musical Society gave its recent concert on Thursday evening, November 13th, at the Fairmont Hotel Ballroom, before a large audience. The participants were: Carrie Emerich, pianist, Louis Courcil, baritone, and Marjorie Mackres Fisher, violinist. Mrs. Louis Courcil and Mrs. Earl Towner were the accompanists. Occasionally the Pacific Musical Society, like any other club which organizes and introduces artists, no doubt of unquestionable reputation and ability, who under the strain of appearing before a strange audience, become sufficiently self conscious and nervous to show this influence in their performance. This seems to have been the case at this concert. Miss Emerich was possibly the one least affected by this condition. She played with assurance and technical certainty and was heartily applauded for her splendid work. However, we feel, in justice to Mr. Courcil and Mrs. Fisher, that we should suspend final judgment until we have had another opportunity to hear them. We feel they are accomplished artists, but were handicapped by nervous strain. The accompanists acquitted themselves most creditably. The complete program was as follows: Prelude and Fugue D minor (Bach), Carrie Emerich; Oechetti amati (Guilio Caccini), Selma Pease in vita (P. Mario Costi), Per non penar (Emanuel Astorga), Centenaire (Georges Marty), Non Credo (C. M. Widor), Louis Courcil, Mrs. Louis Courcil at the piano; Sonata in G (Albert Stoeßel), Marjorie Mackres Fisher, Mrs. Earl Towner at the piano; Danse (Claude Debussy), Pine Trees (Marion Bauer), Clowns (John Powell), Rocco (Selma Pease), The Little Edward (MacDowell), Carrie Emerich; Tally-ho (Leon), Lucie Batese (O'Hara), Afterday, My Captain (Cyril Scott), Louis Courcil.

The San Francisco Musical Club gave two excellent programs during November. The first of these took place on Thursday morning, November 6th, at the Ballroom of the Fairmont Hotel and the program proved of special interest inasmuch as it featured Brita Beckman, who interpreted Swedish folk songs in native costume. She delighted her hearers with her skillful interpretations. Rodolfo Caffaro, a young Italian tenor, with Mrs. Edward Pease, as his able accompanist, delighted with his songs and exhibited both a splendid voice and convincing expression. Helen McClory, pianist, and Edna Horan, violinist, acquitted themselves with much credit by interpreting the Edward Grieg Sonata for piano and violin in G. Both artists played with intelligence and a thorough comprehension of the difficult task before them.

On Thursday morning, November 20th, the San Francisco Musical Club gave the second event of the month and a large audience enjoyed a program of unusual character. Mrs. John McGaw played a group of piano compositions in a manner that earned her enthusiastic approval from her delighted audience. Dorothy Dukas Dimm played a 'cello composition by Schumann with gratifying expression and fluent technique. The feature of the program was Mary Carr Moor's Song Cycle Behind These Hills, and judging from the enthusiasm with which this composition was received another wreath has been added to this prolific composer's array of successes. This cycle was sung with much taste and poetic insight by Flora Hixon, soprano, Florence Anderson, contralto, Harrison Cole, tenor, and James Edwin Biegler, bass. Mrs. Moore was at the piano.

The larger the circulation of a Music Journal the better for the members of the profession and student.

Pupils' Concerts and Studio News

The College of the Holy Names of Oakland gave a pupils' recital at its handsome recital hall on Friday evening, November 21st. An excellent program was presented by a number of well qualified students, who included pianists—Catherine Clarke, Helen Potter, Margaret Kitzmiller, Grace Whipple, Wenona Winn, Mary Connolly, Velma Tesio, Colette Traversa, Margaret Carran, Leslie Kerr and Virginia Silverstone. Among these young pianists were soloists as well as accompanists, and the training of the school may be gathered from the fact that the young ladies were able to play solos as proficiently as accompanists, showing that their training is not confined to one phase of pianistic art. One of the outstanding features at concerts of the Holy Names College is the assurance and confidence displayed by the students. For the first time since we attended these concerts there was a bit of nervousness apparent, but this is rather an advantageous sign, for nervousness in students means conscientiousness.

Other young students who acquitted themselves creditably on this occasion were: Irene Kilgore, violin, Colette Traversa, soprano, Mary McCarran, soprano, Margaret Murphy, violin. These prospective artists sang or played their solos with care and understanding and were entitled to the enthusiasm they aroused. The Holy Names Treble Triad and the College Choral also contributed much to the evening's enjoyment, the voices blending satisfactorily and the young girls having their heart in their work. A most enjoyable interpretation of Jeno Hubay's Hiere Kati was successfully interpreted by the following ensemble: First violins—Margaret Neu, Margaret Murphy, Irene Kilgore; second violins—Margaret Breier, Winifred Connolly, Rose Mary Concannon; 'cello—Rose Marian Breier; piano—Colette Traversa.

The complete program on this occasion was as follows: (a) Wedding Day at Troidhagen (Grieg), (b) Venetian Love Song (Nevin), first piano—Catherine Clarke, second piano—Helen Potter; Concert Etude (L. Leslie Lott), Margaret Kitzmiller; Habanera (E. Chabrier), Grace Whipple; Romance (Svendsen), violin—Irene Kilgore, at the piano—Mary Connolly; Polichinelle (Rachmaninoff), Wenona Winn; Rhapsodie C major (Dohnanyi), Mary Connolly; (a) Duet from The Marriage of Figaro (Mozart), Marcellina—Colette Traversa, Susanna—Mary McCarran; (b) Lullaby (Humperdinck), at the piano—Wenona Winn; La Chateaufort (Godard), Velma Tesio; Scene de Ballet (de Beriot), violin—Margaret Murphy, at the piano—Colette Traversa; On the Wings of Song (Mendelssohn-Liszt), Mary McCarran; Rain (Pearl G. Curran) Holy Names Treble Triad, at the piano—Leslie Kerr; Winterreign Op. 13, No. 2 (Dohnanyi), Colette Traversa; Hejre Kati (Jeno Hubay), first violin—Margery Neu, Margaret Murphy, Irene Kilgore; second violin—Margaret Breier, Winifred Connolly, Rose Mary Concannon; 'cello—Rose Marian Breier; piano—Colette Traversa; The Snow (Elkar), College Choral, violin—Margaret Murphy, Margery Neu, at the piano—Virginia Silverstone.

The San Francisco Conservatory of Music introduced a number of specially gifted pupils at the Gold Room of the Fairmont Hotel on Monday evening, November 24th. The spacious auditorium was packed to the doors with an audience who appeared to enjoy itself, judging from the spontaneous and prolonged applause that rewarded the young musicians at the close of their numbers. It is hardly fair to select anyone for special praise, for there was evident a uniform seriousness of study and of training. If anything could be said, it would be that the interest and the sincerity on the part of the instructors is somewhat greater than necessary, for the demands made of the students by the teachers is at times astounding. Compositions like Schumann's Carnival and the Bach Duet for Cello and Concerto for two violins present artistic responsibilities which even the greatest artists at times hesitate to assume. Therefore pupils must find them specially difficult to overcome. The fact that the young musicians endowed with these responsibilities played the composition without hesitancy or hitch is in itself a credit to student and teacher.

The good work of Rena Lazelle, vocal teacher, Ada Clement, piano instructor, Anthony Linden, flute, pedagogue, and Edouard Deru, violin teacher, was apparent in the students who so ably interpreted the following program: Senior Choral Class, Old English Round with ground bass (written 1239), Sumer is e'cumen in, —Adornatus Te (Orlando di Lasso), directed by Ada Clement; Piano—Carnival (Schumann), Marcus Gordon, pupil of Ada Clement; Soprano—Lo! Here I am (Gentle Lark (Bishop), Annable Turner, pupil of Rena Lazelle; Flute Oblato by Felva Farwell; Flute Quartet—Rondo in G (Kubla), Merrill Jordan, John Taylor, Douglas Slaten, Russell McFarlane, directed by Anthony Linden; Baritone—The Two Grenadiers (Schumann), Andrew Robertson, pupil of Rena Lazelle; Concert for Two Violins in D minor (J. S. Bach), Olive Hyde and Grace Sime, pupils of Edouard Deru, accompanied by the Conservatory String Orchestra, kindly assisted by the following Faculty members: Dorothy Pasmore, W. Villapando, J. Lahann and May Mukle Cembalo, accompanist, Herbert Jaffe, pupil of Ada Clement.

Jeanne Krick, Irving Krick and Mrs. H. I. Krick played piano selections on a special broadcast program from KGO, General Electric Co., Oakland, on Saturday morning, November 22d, between 1 and 3 o'clock, sent to Japan, Australia, Cuba, New Zealand, Alaska and Mexico.

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MUSIC IN LOS ANGELES

By BRUNO DAVID USSHER

Percy Grainger, always a stellar pianist, has surpassed himself. Delivering a program tremendous in demands of technic, interpretation, memory and physical endurance, he revealed playing faculties even more stupendous than before and which is more, he has developed more sensitive, deeper tone qualities without losing his invigorating brilliance. Philharmonic Auditorium, completely crowded, gave him a royal welcome and exacted a King's ransom in encores.

Chopin's B minor sonata opus 58, Bach's C sharp minor Prelude and Fugue, two sonatas by Domenico Scarlatti, the Handel Variations of Brahms alone would have sufficed most pianists. Not so Grainger, who added his own typical arrangement of a Hornpipe from Handel's Water Music, Gilson's Sheep and Goat Valses in the Pasture (somewhat like Turkey in the Straw), phonic but set rather thickly, perhaps in deference to the "cows," Marion Bauer's opus 15, No. 1. Written for left hand alone, entitled a prelude (not the Tristan and Isolde prelude, although reminiscent), Howard H. Hanson's Clog Dance (stripped of its old quaintness by meaningless harmonies of the average modern kind). Of his own compositions mentioned on the program, Grainger also rendered his arrangement of the Celtic Song by Brahms and, finally, he shocked me with it. This lullaby is perfect in itself, and why stretch it on the Procrustes' bed of a futile fantastic arrangement. It is a mother's sleeping song for her baby, a miniature, and in the Grainger arrangement reminds me of a certain male chorus here who 100 voices strong sing it Good evening, good night. As for Grainger in general, he is a flute virtuoso. He is from Tschakowsky's Nutcracker Suite, it is extremely brilliant and clever in thematic juxtaposition, but it is virtuosic stuff and as boring as Godowsky's Blue Danube monstrosity along similar lines.

Is it necessary to repeat what every music lover knows of Grainger, heart-warming pianist, whirlwind and zephyr of the keyboard? His was real, unaffected Chopin, ever free from sentimentality, but exquisite in grace and underlying heroism, dreamy now and rippling like cadenzas of a flute virtuoso. It is a great sonata, not a very coherent work, but somehow Grainger welded it together by sheer subtle vividness. Particularly in the Chopin, one enjoyed limpidity and softness of tone and color. His Bach playing is exemplary in architectural revealing and upbuilding. Immense was his playing of the Brahms' Handel variations, where his remarkably developed left hand technic and many-voiced playing, came to faultless evidence. Like the Chopin, terrific difficulties were surmounted without loss in eloquent phrasing or singing tone. Grainger lives what he plays and as he is a personality, so different, so marked, radiant and deep he keeps his audience in rapport. He is informal and never fails to announce an encore, of which there were at least eight. He is more than a pianist; he is a creative player.

Those who thought Harold in Italy, symphony of Hector Berlioz to be pallid, and Moriz Rosenthal, pianist, dull and of merely machine-like precision, were happily disappointed at yesterday afternoon's Philharmonic Orchestra concert. Berlioz's music took on new life, much thanks to the ennobling and vivifying playing of Emil Ferir in the great viola solo. The Chopin piano concert No. 1 in E minor, too, pulsed higher. Directed by Walter Henry Rothwell winning additional honors for himself and his spontaneous orchestra in the closing Mastersinger prelude by Wagner. The exceptionally fascinating program will be repeated this evening. Enthusiasm for both soloists gave vent to repeated ovations. Mr. Rosenthal, answering about the last of many recalls, barely escaped injury when he inadvertently stepped on the green canvas covering the pit in front of the footlights. He broke through, fell, but grasping the border of the stage held on until assisted to the stage by orchestra members.

In listening to Harold in Italy, one must recall that 70 years ago it was played first in Paris. This composition contains much which is beautiful, ingenious, banal and platitudinous. It stands or falls according to the performance of the viola solo which was the object of the entire work. (Fagnini asked Berlioz to write him an extensive viola solo.) Can I say more than that Ferir, principal viola of the orchestra, was impeccable technically and ideal as an interpreter. His viola tone is a strange blending of the mellow and the tart, the dreamy and the sardonic, the mystic and the mocking. Berlioz's music hardly needs a program, Ferir tells the "story" on his viola, making cantilene more songful, on places less tragic and even so simple a thing as arpeggio played "pentolillo," i. e., back of the bridge; (therefore the glassy timber) something weird. It was a memorable, hardly a forgettable performance.

Mr. Rothwell contributed materially by retouching with the baton what today would sound faded in this old score. Having afforded the public opportunity to hear his star violist, why not feature Alfred Brunn, for instance, in such a work as Richard Strauss' French horn concerto.

Chopin's E minor concerto is well known, nor could be said more than that Rosenthal's keyboard art is masterly. It would be ridiculous to give details of his magic technic. Rarely have Chopin's fundamental moods, epic, lyric play in three movements, glowed so proudly, so softly, merrily. Unfailing as his runs and chords, so is Rosenthal's gigantic velocity proportionately able to call forth a tone of precious beauty. It still rings in my ears and will long continue.

Clifford Lott, baritone, and Blanche Rogers Lott, pianiste of the Lott studios, are devoting much of their time to teaching, but aside from their studio work they are filling public and private engagements. Mr. Lott will sing in the Messiah in San Diego, in December, two performances, and with the Los Angeles Oratorio Society in Bach's Christmas Oratorio. Mr. Lott is conducting two choruses of men and women, the personnel of which comes from Azusa, Covina and Glendora. As the result of Mr. Lott's teaching ability, his pupils are recognized for their artistic worth in oratorio and concert. A signal honor has come to Mr. Lott, being unanimously elected to membership in the American Academy of Teachers of Singing of New York. He is the only teacher west of the Mississippi River upon whom this honor has been conferred. Blanche Rogers Lott will appear as pianiste in the Los Angeles chamber music series at the Biltmore Hotel, and in Alice Coleman Batchelder's chamber music concerts in Pasadena.

Every year the Los Angeles Flute Club finds new and worthwhile music for the annual public concert. Hence, the large audience crowding the First Methodist Church last week was well pleased. Fascination was added to this program by the participation of the Bay Cities Musical Association Chorus—Mrs. Joseph Zuckerman president, Modest Altschuler directing. Under his baton the chorus sang Tschakowsky's Legende, and particularly the difficult Plaintive from Borodine's Prince Igor (without accompaniment and in Russian) with good effect. Ippolitow-Ivanov's Hymn of the Pythagoreans to the Rising Sun, for chorus, flutes, harp and tuba, is a striking piece of graceful pathos, finding its American premiere on this occasion, as Mr. Altschuler possesses the only and handwritten score of the composition. The Prelude from Massenet's Eve, arranged by Altschuler for the same ensemble plus organ (Arthur Blakeley), is a finely emotional work. Artistic flutes solos preceded the choral part, limitation of space allowing merely mention of the principal performers, Jay Plowe and Harry Baxter. Notable, too, was the playing of a Thuille sextet, opus 6, a colorful work for flute (Jay Plowe), oboe, French horn and piano (Homer Sim-

WARFIELD THEATRE

Barbara La Marr and Bert Lytell in the visualization of the Pearl Dole's Hall novel, Sandra, is the coming attraction for the Warfield. The day is past when Barbara La Marr is rated only as a beautiful woman—today she is one of the leading actresses of the screen—her performance in Thy Name is Woman and The Eternal City with The White Moth have made this possible. Bert Lytell is one of San Francisco's favorite players and the supporting cast is an important one.

In book form Sandra was a year's sensation—the story is that of a light-hearted woman who carries her conquest of hearts in the capitals of gaiety only to find, in the end, love in her own home. On the stage Fanchon and Marco will present the second edition of their great success, another idea of the Follies Berckere. Another scene of the famous Parisian music hall sensation—another gorgeous collection of beautiful girls and daring costumes with a clever company of principals.

Glen Oswald and his Victor Record Orchestra and Gino Severi and the Warfield Music Masters will supply a diversified musical program with several other shorter films completing the program.

MUSICAL BLUE BOOK WORTH WHILE

In the Wasp of November 4, 1924, we find the following appreciative reference to the recently published Musical Blue Book of California and for which we heartily express our thanks:

Alfred Metzger, the plump and amiable editor of the PACIFIC COAST MUSICAL REVIEW, has compiled and published a Blue Book of musical folk of California. There are about 10,000 names and addresses in the book, which will be a handy reference for musical editors and critics. Ella Sterling Nichols, in her Literary Annual, gave a list of California writers, living and dead. Someone might take that list and compile a directory of living California writers on the lines of Mr. Metzger's Blue Book of musicians and the Blue Book and Social Record of prominent residents. These things are worth while and of value as reference books to busy people.

FITZGERALD'S for the Advancement of Music

Eleanor Woodford

This brilliant dramatic soprano is now filling many engagements. She has taken Constance Balfour's class while the latter is in Europe, and was chosen from a list of twenty applicants for the position of Soloist of the Temple Baptist Church of Los Angeles. In addition to a voice of fine dramatic quality, she possesses a magnetic personality. She uses the sweet-toned, singing

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mons). Dr. Elmer E. Helms interspersed the program with a clever talk about "Flutes and Festivals." Altogether the program, arranged by Carroll G. Cambery, president of the Flute Club, was an impressive example of the versatility found in woodwind instruments, as well as of the devotion of Los Angeles artists in sharing the beat of their beloved art with the public. The latter showed due appreciation. In this the following guests shared: Lucille Gibbs, soprano; May Horan, harp; Alfred Kastner, harp; Philip Menoff, Jr., oboe; Antonio Raimondi, clarinet; Achille Heynee, bassoon; Alfred Barn, horn; Paul Matterstels, tuba; Homer Simmons, piano; Arthur Blakeley, organ; Mrs. Harry Baxter, accompanist; Mrs. Harry Knox, accompanist.

It is just as much to the interest of the musical profession to have a music journal widely circulated among the musical public as it is in the interests of the publication. There are problems which none other but a music journal will discuss.

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Music in New York

By ANNA SCHULMAN

Despite the fact that the month of October could boast two and three concerts a day, one never feels that the musical season is really in full swing until the opera makes its appearance. New York is indeed fortunate to have such an organization, with its wonderful voices and wonderful orchestra, and no less wonderful scenic artists. The brilliance of the opening night is truly dazzling—those in the Golden Horseshoe glitter with jewels and the standees sparkle with enthusiasm. To the opera Aida was given the honor of opening the season. It was an evening never to be forgotten. The audience was unusually enthusiastic; the artists sensed this, and gave of their very best. One of the highlights of the second week was the revival of the Tales of Hoffman, with Bori, Morgana, De Luca, Fleta and our own California Lawrence Tibbett, who gave an unusually fine performance. Hasselmann conducted and the scenes were by Urban Lohengrin, Andrea Chenier, Fedora, Mefistofele and Rigoletto were performed during the week.

Orchestrally speaking, we have already had with us the Damrosch Philharmonic and the State Symphony orchestras. With the Damrosch forces, Gabrieliwitsch, the poet of the piano, played the Schumann concert. In addition, we had the Philharmonic which gave the Beethoven Seventh, and Novaes, who played the Saint-Saens No. 4 concerto. We are looking forward to the visit of the Boston Symphony and its new conductor, Koussevitzky.

Ethel Leginska, who has been heard in San Francisco many times, is now in Munich, where she made her first formal appearance as a conductor.

Alma Gluck, after a long absence from the New York concert stage, made a brilliant re-entry. She was enthusiastically received, for she has the same charm as of old. She was assisted by Yasha Bunchuk, the young Russian cellist whose beautiful playing added much to the evening's pleasure. Chotzkoif accompanied, and was, as always, the superb accompanist.

Since jazz has entered our concert fields, I must make mention of Paul Whiteman and his band, who have invaded Carnegie Hall, and successfully, too. The classical Mana Zucca was soloist.

The Metropolitan Opera House, hitherto sacred to the opera and the symphony, is giving way to the famous Vincent Lopez and his Pennsylvania Hotel Orchestra. This organization is fast gaining the reputation of putting the classical into jazz. The orchestra for the concert numbers 50, and many novelties are included in the program, which will be given in detail in my next letter. The invasion of the concert hall by jazz does not meet with the approval of our own Ashley Pettis, but so long as Lopez can fill the Metropolitan, just so long will he give concerts there.

Rose Raymond, who is "partly" Californian, and who has been heard there many times, gave a brilliant piano recital in a very brilliant manner.

Pavlowa, who seems to grow more marvellous each time I see her, just ended a three weeks' successful engagement at the Manhattan Opera House. She was again under the management of S. Hurok.

This week's concerts include the following: Pianists—Samaroff, Hutcheson, Naegle, Julia Glass, Edwin Hughes and Nicholas Medtner; violinists—Macmillan and Huberman; singers—Werrenath and De Gorgona, baritone; McCormack and Roland Hayes, tenors, and Tarazova, soprano.

Ralph Errolle, American lyric tenor, who won an ovation as well as the unanimous praise of the press at his debut November 5th at the Metropolitan as Romeo in Gounod's Opera, and Yeatman Griffith, internationally famous American vocal master of New York City, with whom Mr. Errolle has been studying and coaching for the past two seasons. Taken in Los Angeles this summer, where Mr. Errolle followed Yeatman Griffith, who was holding summer vocal master classes in that city, to continue his work with him. Mr. Errolle pays great tribute to this master who is the teacher of many world-famous artists. Yeatman Griffith returns next summer to the Pacific Coast to conduct his third season of summer vocal master classes in Los Angeles, California, and Portland, Oregon, and his first season in San Francisco, California. These master classes which Yeatman Griffith established in London, England in 1912, have proved a colossal success. The Pacific Coast season is under the management of L. E. Behymer, Los Angeles; Ida G. Scott, San Francisco, and Otto Wedemeyer, Portland.

Music in Berkeley

The San Francisco Symphony Orchestra was greeted by a large and enthusiastic audience Wednesday evening when Alfred Hertz conducted the first concert of the season at the Harmon Gymnasium. These concerts are given under the auspices of the Music and Drama Committee of the University of California. The program opened with the Tchaikowsky Symphony No. 5 which was characterized through its four movements by sincerity and grandeur, the reading of the second movement being particularly inspired. The introduction to Act III from Wagner's Meistersingers opened the second part of the program, which was followed by the fantastic suite Through the Looking Glass by Deems Taylor. The next concert by the San Francisco orchestra will be given Thursday evening, December 18th.

Harrold Kirby, English baritone, entertained his friends by giving two studio recitals on the 22nd and 24th. The program included French, Italian and English songs. Mr. Kirby is a particularly interesting interpreter of English folk songs and ballads. Nadine Shepard gave adequate support at the piano.

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My Little Island Home.....	Baden
Ragged Vagabond.....	Randolph

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Mr. and Mrs. Cedric Wright, violinists, have announced two informal evenings of music at their studio on Etna street, December 5 and 7. The assisting artists are Marie Partridge Price, soprano, and Elizabeth Alexander, accompanist.

Dr. Derrick N. Lehmer gave a group of songs, including Down the Stream, The Dawn, and The Harvest of Pine Nuts, from his cycle of Yosemite Indian Songs, at the Berkeley League of Fine Arts on Monday evening, the occasion being Laura Adams Armer.

F. P. M.

May Mukle, the distinguished cellist, who is well known to East Bay music lovers, has been invited to play the Concert for Cello by Saint-Saens, with the California Music League, at their next concert on December 2nd. Miss Mukle has been appearing for the last six years both in San Francisco and in Berkeley. Her last appearance in Berkeley was in Wheeler Hall in a joint recital with Lawrence Strauss. One of the very front rank of living violoncellists, her playing this interesting work with the California Music League Orchestra will be one of the outstanding musical events in Berkeley this year.

The California Music League, under the direction of Dr. Modeste Alloo, professor of music at the University of California, will present the following program at Harmon Gymnasium: Overture, Le Roi d'Ys (Lalo); Symphonic Poem, Psyche (Cesar Franck). La Jeunesse d'Hercule (Saint-Saens). Concert for Cello (Saint-Saens). May Mukle; Ballet, Sylvia (Delibes). Many new subscriptions are being received at the office of the Secretary of the League at 2413 Bancroft Way, for the remaining three concerts. The new subscription list was opened as a result of numerous requests on the part of people in Berkeley who had not previously taken advantage of the opportunity to join.

Glady Ivanelle Wilson, a talented piano pupil of Joseph George Jacobson, gave an interesting program before the American College Club at the Palace Hotel and received much praise. Among her selections were: Carnival (Schumann), Erotik (Jacobson), Love Dream (Liszt), Country Gardens (Grainger), Lento (Cyril Scott), and Scherzo B flat minor (Chopin).

The Intermediate Piano Class of Joseph George Jacobson gave a recital on Monday, November 24th, at their teacher's studio, 2833 Sacramento Street. Those who took part were: Philip Roemer, Annette Grenadier, Melba Columb, Pearl Fishbone, Iris Rosenbaum, Miriam Cushman, Flossie Asaro and Joseph Bernstein.

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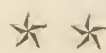
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GOSSIP ABOUT MUSICAL PEOPLE

Eva Gauthier, the noted French soprano, who appeared as soloist with the San Francisco Symphony Orchestra at the Exposition Auditorium last Wednesday evening will give a concert in conjunction with the Chamber Music Society of San Francisco at Scottish Rite Auditorium on Thursday evening, December 4th.

The Music Teachers Association of San Francisco held its monthly meeting at the studio of Frank Carroll Giffen, corner of Hyde and Chestnut Streets, last Monday evening and a large attendance of members enjoyed a very interesting event. After the regular business session during which Miss Cora Winchell explained the plans prepared to give Mary Carr Moore's opera Narcissa in San Francisco next spring Elsa Naess, the well known Norwegian pianist, and Mrs. Brehani, soprano, interpreted a program that was heartily applauded. Inasmuch as no attempt was made to present a program of concert dimension a detailed review is not called for. However, it is only just to say that both artists delighted their hearers and received enthusiastic applause. Dr. Hans Leschke addressed the teachers on the significance of the Festival Chorus and asked assistance in obtaining more male voices. He also told those assembled that the colonel in charge of the Presidio had sent one hundred soldiers to join the chorus.

Elizabeth Simpson was hostess at a delightful studio At Home in her studio in the Kohler & Chase Building on Monday afternoon, November 17th on which occasion Elwin A. Calberg, the brilliant young pianist, gave an advance hearing of his Berkeley concert program which was this week's most distinctive feature in East bay musical circles. Since Mr. Calberg's return from Paris he has been coaching this program intensively with Miss Simpson, and his brilliant playing aroused the keenest admiration in all present who were unanimous in praise of his talents and attainments. Among the guests were: Mrs. Lillian Birmingham, Miss Alice Seckles, Miss Ida M. Scott, Mrs. Evelyn Sresovich Ware, Miss Helen Colburn Heath, Mrs. Domenico Bresica, Frank Carroll Giffen and others.

Under the direction of Miss Constance R. Keohan, director of music of the Galileo High School, the Music Club of the school presented an unusually fine concert in the Galileo auditorium on November 7. The numbers on the program were rendered entirely by amateurs, yet in such a manner that all who

took part in the concert deserved the highest praise and commendation for the remarkable talent exhibited. Is is an honor for a student of the school to be asked to participate in these programs, for only the best are selected, and through the efforts of Miss Keohan, the standard of music at Galileo has developed to a degree that is worthy of note.

Emilio Osta, pianist, played Chopin's Concerto in E minor and Wienawski's Concerto Waltz. His masterly rendition of selections was indicative of true genius and displayed a technique and a knowledge of expression that won for him the generous applause of his appreciative audience. Miss Berenice Griffin, soprano sang The Lass with the Delicate Air and Orpheus with his Lute in a most charming coloratura soprano voice, with a lightness of tone and a clearness of enunciation that were delightful. Balfe's Bohemian Girl Overture was rendered by the Galileo Orchestra, conducted by Miss Keohan. The splendid work being done by the orchestra under Miss Keohan's guidance is worthy of great praise and is responsible for the fact that the orchestra is the most popular and valuable musical asset of the school.

Other numbers on the program included a piano ensemble, Morning Mood, Peer Gynt Suite, No. 1 (Greig) played by Miss Jeanette Ritschy and Val Ritschy in manner which indicated the talent of the brother and sister musicians; a vocal solo, Where My Caravan has Rested (Lohr) by Miss Louise Petersen, popular Galileo singer; a piano ensemble, Salut a Pesth, by Harry Friedman and Eugene Gutierrez, two pianists of undoubted ability and promise; and a vocal solo, Roll On Thou Deep and Mighty Ocean (Petrie) by Robert Zantell, the school's favorite bass soloist.

Rena Lazelle, head of the vocal department of the San Francisco Conservatory of Music, announces four vocal round tables with lectures to be given at the Conservatory on Monday evenings November 17th, December 15th, January 12th and February 9th. These lectures are free to the public. As will be noted the first of these events has already taken place and we would have been pleased to give an editorial review of this event had it not been for the fact that the Rosenthal concert fell on the same evening. Miss Lazelle is such an energetic and capable vocal instructor that we feel inclined to extend to her that recognition which anyone who does really good work is entitled to. We shall try to come to the second event on December 15th.



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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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EICHHEIM PRESENTS QUAINT CHINESE MUSIC

MUSIC LOVERS ENJOY BRILLIANT PROGRAMS

A Suite of Five Chinese Themes Proves Exceedingly Interesting at Third Pair of Symphony Concerts—Tschaiakowsky's Fantasia Francesca da Rimini, Heard for the First Time Under the Direction of Hertz, Reveals Great Dramatic Force—Great Organ of Brahms

BY ALFRED METZGER

Whenever Alfred Hertz includes upon his program a Brahms Symphony we look forward to the concert with more than ordinary pleasure. And when it is the second symphony we rejoice even a little more. By making this statement we may not increase our standing with serious musicians, but a little confession is sometimes good for the soul. We just revel in the poetic beauties of this work, and Mr. Hertz interprets it in a way to accentuate its most admirable artistic traits. One of the conductor's principal qualities is his emphasis of the high lights in a composition. His plasticity of directing brings out the themes in unerring clarity and permits the score to be heard in all its richness and fullness. At times the entire orchestra seems to sing a specially appealing passage, and sonority as well as harmonic solidity becomes graphically revealed. It was surely a treat to hear Mr. Hertz conduct this

through a smoke screen of modern harmonization, changing what would otherwise be musical crudeness into pleasing tone pictures. The various Chinese instruments employed sounded decidedly unique and "palatable," and this is the ruse to compliment the orchestra with such delightful musical skill. Mr. Eichheim has retained the Chinese character of the music notwithstanding his modern use of harmonization. And this is the most remarkable and praiseworthy part of his work. We would like some time to hear from Mr. Eichheim an arrangement of Indian music in the same manner.

The program closed with Tschaiakowsky's exceptionally dramatic Fantasia Francesca da Rimini, and when it is known that this music represents in part a description of the lower regions, where the temperature is supposed to stay above two hundred degrees or more, it is natural that there should be considerable vigor in the work. We do not mean to infer that it sounds like hell, like the place we refer to—but that it must represent dramatic intensity in its most vigorous form. Mr. Hertz being specially well equipped to give dramatic climaxes their most effective representation, the work certainly was heard at its best. Somehow there seemed lacking that melodic richness which in many of Tschaiakowsky's works so lavishly reveals.

We leave the most unpleasant part to the last. It is a downright shame that A. W. Widenham, secretary-manager of the Musical Association of San Francisco, is compelled, year after year, to beg the people for funds. Are we or are we not musical? If we are, then it seems almost incredible that a guarantee fund of \$100,000 is obtained with such disgusting difficulty. Where are our public spirited citizens? Mr. Widenham showed where there isn't a city in the United States that does not cheerfully guarantee TWICE the amount which San Francisco is called upon to contribute, and some of the orchestras and conductors in those cities cannot compare favorably with Mr. Hertz. Only recently Minneapolis succeeded in getting 600 people to guarantee \$250,000. In San Francisco barely less than the same number of people are called upon to guarantee two-fifths of this amount, and they don't even do this. In a city with so many millionaires like San Francisco it is only possible to obtain one subscription of \$5,000, four of \$1,000, a few of \$500 and the balance of from \$100 down to \$3. We all feel this niggardly attitude. Our artists, our chamber music societies, our music clubs, indeed everything associated with the arts cannot obtain opportunities to receive financial backing. There seems to be a great demand for FREE services—but pay anybody?—perish the thought!

Grace Henkel, a soprano of exceptional voice and artistic intuition gave a concert at the State Theatre in Eureka, Cal. on Monday evening, November 17th. The following extract from an extensive review published in the Humboldt Times of November 18th speaks of the splendid impression made by this distinguished singer who enjoys a European reputation: "Grace Henkel completely won her audience of Humboldt friends and scored an immediate success with her delightful, pleasing lyric soprano voice. The singer's charming personality enhanced the interest in her recital and made a pleasing combination of beauty in vision and hearing. Mrs. Henkel presented her numbers with great sincerity and with the finish of a true artist."

Mme. Eva Gauthier Soloist at Municipal Pop Concert—Mieczyslaw Munz Applauded at Alice Seckels Matinee—Mme. Rosa Relda Cailleau Sings Representative Program—Henry Eichheim, Violinist, and Arthur Bliss, Pianist, Delight Audiences at Ida Scott's Fortnightly

BY ALFRED METZGER

One of the gratifying signs in San Francisco's musical life is the faithfulness with which the great musical public is attending the municipal symphony orchestra at the Exposition Auditorium. On Wednesday evening, November 26th, another audience, crowding this huge auditorium, was in attendance. It seems if the Musical Association wants to find out who eventually will support its concerts, the music lovers. If these audiences who come to the Auditorium to hear good music could be talked to without offending a few so-called "public spirited citizens," the necessary funds to maintain the symphony orchestra would easily be forthcoming. Of course, we have no concert hall. Here again the munificence of our "leading" citizens is apparent. One of these days someone will launch a movement to build a musicians' building containing a symphony hall without the consent of certain people only interested in themselves.

It is a credit to San Francisco that the city government interests itself so vastly in music and gives thousands of people a chance to enjoy these feasts for a reasonable entrance fee. Tschaiakowsky's Fifth Symphony, which was reviewed a short time ago in these columns, aroused remarkable enthusiasm among these ten thousand people of various phases of life and conditions. It proves that really fine music is always enjoyed. The soloist was Mme. Gauthier. This artist seemed out of place in the huge auditorium. Mme. Gauthier is best when among intimate surroundings. She has a special message that requires a special taste to appreciate. Every word must be understood and the artist's facial expression noted. This was impossible in all parts of the auditorium.

The selections Mme. Gauthier sang are not among those that have brought her most of her fame. The "Chinese Mother Goose Rhymes" cannot be appreciated in a place of the Auditorium's vastness, as their success depends so much upon inflection and expression of voice. The Barber of Seville Aria is not exactly a work suited to Mme. Gauthier's art. No doubt she will have a finer opportunity at the Scottish Rite Auditorium, where she will appear on Thursday evening (this is written on Tuesday) with the Chamber Music Society of San Francisco. For the same reasons mentioned in connection with Mme. Gauthier's singing, we feel that Deems Taylor's Suite Through the Looking Glass is not suited to the vastness of the Exposition Auditorium. It is too intimate, too dainty, to be effective where there is so much loss of volume. Besides, we missed the lines so cleverly spoken by little Miss Lachmund, when her work was presented at the regular symphony concerts a short time ago.

MECZYSLAW MUNZ—This internationally known pianist gave a concert at the Fairmont Hotel on Monday afternoon, December 1st, as one of the events of the Alice Seckels Matinee Musicales. We had read and heard so much about the greatness of this artist that we were shocked to find our anticipations sadly unfulfilled. How it is possible that people we know to possess intelligent appreciation of music and experience in concert going cannot see the weakness of this artist? We noted extraordinary speed in technique and a caressing touch. We are sure that he is young and eventful. He will mature. But artistic instinct is not a matter of age. This must be born. It can not be acquired.

Mr. Munz plays with a velocity positively astounding, but unfortunately he applies this velocity to everything he

plays. He accelerates the tempo of a composition to a most reprehensible degree. Imagine the Beethoven Moonlight Sonata played almost twice as fast as we are used to hear it. Why, to us it seemed to be a veritable Moonshine Sonata. The Chopin compositions lost all vestige of suavely poetic deliberation and singing character when played with the fierceness of sixty-miles-a-minute speed. This was especially true of the waltz. The Debussy number was almost unrecognizable as a waltz when Mr. Munz played his technical exhaust and sped uphill in "high" without a moment's rest. Yes, it was astounding. It was "frazzling." But it was not music.

As a final encore Mr. Munz played Kreisler's Liebesfreud. He took it with such speed that it seemed incredible. The second part was played as fast as the first and last parts. Now, we have heard Mr. Kreisler play this work time and time again. We studied piano and have



MRS. E. R. PLACE
State Chairman of Sixth Biennial Contest of the National Federation of Music Clubs and President of the Allied Arts Club of San Francisco

played most of the numbers Mr. Munz played frequently. Besides, we have heard practically all great pianists play these compositions repeatedly. And we have yet to hear these works played with such uncalled for speed as Mr. Munz played them. He played so fast that it was impossible to hear the themes at times, and quite frequently, during his chromatic scale runs, he had to skip notes and sometimes failed to finish the run. But there seem to be pianists and critics who consider Mr. Munz a great artist. In Australia he received press notices of an extravaganza matched by but few artists. What can be the matter with us? Fortunately for our peace of mind, we found a number of prominent musicians, among them one or two very distinguished ones, and also one or two critics who assured us that we are still sane.

Mr. and Mrs. Frank W. Healy left on the Overland Limited on Tuesday morning for New York City to be present on the arrival from Rome of the Roman Choir. The Choir is to give an American, Canadian, Mexican and Cuban concert tour under Mr. Healy's management. From New York City, Mr. Healy will proceed to Montreal, Canada to handle the details for three big concerts to be given there.



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favorite work of ours and listen to the skill and receptivity of the orchestra, which is constantly revealing new improvements and added artistic strength. If anyone had told us some time ago that we would listen to Chinese music with any degree of patience or gratification we would have considered him a very incompetent prophet. But Henry Eichheim's Oriental Impressions intrigued us far beyond our usual attitude toward such music. We found it not only interesting to listen to this suite of five "sketches" but we derived a great deal of entertainment and pleasure from doing so. The music in itself is, of course, limited in scope. There are certain tones and certain combinations that are repeated constantly. And while the rhythmic changes frequently, the tone or succession of notes remains the same. To listen to this music in its original form with any degree of intelligent observation it is necessary to be a Chinaman, but to hear the mode of orchestration represents an educational experience of considerable value. Mr. Eichheim has done his work most skillfully. He has blended these singular tones and combinations with the trilling and reed sections of the orchestra in a manner to give them a quaint atmospheric mist, and he shows us what otherwise might be a succession of "noises"

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ALFRED METZGER

Editor

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TWENTY-FOURTH YEAR

EDITORIAL DISCUSSION

We can not do any better than devote this space today to the reproduction of a very interesting and very concise statement concerning the adequacy of singing opera in English. This statement appeared in a letter written to the Chicago Tribune by Charles Henry Meltzer, the distinguished New York critic, and for five years with the Metropolitan Opera Association of New York as assistant manager. Mr. Meltzer is also an internationally known librettist, and therefore knows what he is talking about. We could not have expressed our ideas better than Mr. Meltzer has done in the following letter:

"You have allowed Charles D. Isaacson to 'explain' from his standpoint, 'Why Opera is Not in English.' I hope you will find room for my reply.

"There are more 'reasons' for the present exclusion of the language of Shakespeare, Milton and Coleridge from our opera houses than Mr. Isaacson could conveniently mention. One is the inherited snobbery of many opera-goers who pretend that they enjoy and understand the language of Shakespeare, Milton and Coleridge from their own ludicrous distortions of foreign languages sung to them. Another (and most important) is the persistence of a system devised wholly in the interest of foreign-born singers, directors, publishers and conductors, many of whom are utterly out of sympathy with American aspirations and hungry to protect the virtual monopoly which they have. God knows why, been permitted to ossess here.

"Like Mr. Insull, I am myself British born. But I will fight till I drop for American art in America and for the use of our own tongue in opera. Mr. Isaacson was right when he suggested that, in the past, the English words heard in opera have usually been abominable. But he was wrong when he seemed to assume that what had been bad and even ridiculous in the past could not be made good in the present or the future.

"To find easy, fluent, and sensible, perhaps even poetical, equivalents for foreign librettos, in English, is—as I know from experience—one of the most difficult tasks imaginable. But, on my honor as a librettist, they can be found. Possibly in some cases they have been found already. Let me add that Mr. Isaacson errs strangely in stating ex cathedra that 'whenever the opera have been given in English they (the audience) have been smaller than when they were not.'

"Mr. Insull and I, believe, Mr. Polacco, put that issue to the test in 1922, when they gave one performance of *Lohegrin* (a wretched libretto) in English. The largest audience ever seen in the Auditorium on a Sunday night packed the house from floor to gallery on that occasion. Nothing, of course, can be accomplished thoroughly 'with even the best English librettos, till the singers—native and foreign—are trained, and compelled by contract, if necessary, to sing the language of these United States clearly and intelligently in our opera houses. American artists are obliged to sing French in France, German in Germany, and Italian in Italy.

"It is the duty of the Chicago Civic Opera Company to train the librettos and train the singers. There should be sense, as well as sound, in opera which is music-drama." CHARLES HENRY MELTZER, critic and librettist, for five years assistant to the management of the Metropolitan Opera Company.

Mrs. Nellie Strong Stevenson, pianist and lecturer, presented a most enjoyable Mendelssohn program on Monday, November 10th, before the Pacific Coast Women's Press Association. Mrs. Stevenson gave a sketch of Mendelssohn's life and work and played some beautiful selections. She was assisted by Mrs. Teresa Tumbuden, Mrs. C. A. Minty and Mrs. Theodora Poulson and she gave the Overture to *Midsommer Night's Dream* as a piano duet with Mrs. Mary Gardener. The audience was unusually enthusiastic.

Current Events

(Continued from Page 1, Col. 4)

Mme. Rose Relda Caillaux's Concert—the Ballroom of the Fairmont Hotel was well filled on Monday evening, December 1, with an audience that came to enjoy a concert by Mme. Rose Relda Caillaux, soprano, who has been such a favorite during a number of years. One of Mme. Caillaux's principal justifications for public approval is her intelligent arrangement of her programs and the uncompromising seriousness of her art. On this occasion she again demonstrated, as she has done so often before, that she understands the art of singing from the ground up and that she also comprehends the messages which the composers intend to transmit through their works. She succeeds in giving delicacy and poetry to the works of Mozart, Couperin, Handel, Gaubert and Foudrain and she also understands how to impart virility to the works of Regner, Loewe and Widor.

Mme. Caillaux is one of the few artists who understand how to use their high notes without marring their flexibility and the beauty of timbre. She is thoroughly aware of the necessity to produce colorature passages without noticeable effort and with accuracy as to pitch and technique. She phrases her songs with intelligence and natural artistic feeling, and in her recitals, in everything she does the artist of experience and natural adaptability. Her concert on this occasion again inspired her audience to spontaneous and prolonged expressions of gratification. Many a singer would gain in experience if attending a concert given by Mme. Caillaux.

The soloist was assisted by Christine Howells Pfund, flutist, Relda M. Caillaux, accompanist, and Leslie Moore, accompanist, all of whom reflected credit upon the concert. The complete program rendered on this occasion was as follows: (1) *Re Pastore* (Mozart), (flute obligato, Christine Howells Pfund), Rose Relda Caillaux; (a) *Wiegenlied* (Regner), (b) *Niemand Hat's Gesehen* (Loewe), (c) *By the Fountain* (Ware), (d) *John's Song* (White) (flute obligato), Rose Relda Caillaux, flute solo—(a) *La Folia* (Couperin), (b) *Präulidum* (Handel), (c) *Sur l'Eau* (Gaubert), (d) *Scherzo* (Widor) Christine Howells Pfund, Jessie Moore, Accompanist; *Fabliau de Manon* (Massenet), *Filles de Cadix* (Delibes), *Oasis* (Foudrain), *Chanson Norvegienne* (Foudrain), Rose Relda Caillaux; *Cradle Song* (Waldorp), When I Was Seventeen (Kramer), *The Look* (Hausmann), *The Singer* (Maxwell), Rose Relda Caillaux, Accompanist, Relda M. Caillaux.

Fortnightly Concert—Henry Elchheim, violinist, gave a Sonata Recital in the Colonial Ballroom of the St. Francis Hotel on Monday evening, December 1st, representing one of the Fortnightly recitals which are being given under the direction of Ida G. Scott. The program consisted of Sonata in E minor (Veracini), Sonata G minor (Debussy) and Sonata in E minor (Goossens). Inasmuch as we attended the Caillaux concert on the same evening we were unable to hear the one composition of the old school which possibly would have appealed to us more than the two of the ultra modern school which we had the opportunity to listen to. Both the Debussy and Goossens Sonata revealed those elements that do not appeal to our personal taste possibly because we do not understand their significance. There were people present who seemed to enjoy these works and obtained a great deal of pleasure from listening to them. The writer can not see any reason why they should be performed unless it is because they are played elsewhere in the world.

Unless a composition gives you a definite message and you are able to picture to yourself certain emotional conditions while listening to them we regard a composition of no value to us. We asked some of those people who claimed they enjoyed the works why they did so, and they could not give us an intelligent reason why they enjoyed them, except that they did so. As long as such is the case we can not say that works of this character fill certain need in our musical life, except as they may represent a transition period during which composers are groping for something new without having as yet obtained a definite objective. Dissonances, sudden changes of themes, incoherent development of thematic treatment, innumerable sudden changes of keys, inharmonic phrases, disagreeable and apparently meaningless meanderings in deserts of monotonous repetition may eventually please future generations, but to us they do not possess any attraction. We do not mean to say that we are right and others are wrong, but we cannot see any artistic musical values in either the Debussy or Goossens Sonata as presented on this occasion.

Of course, this was not the fault of Henry Elchheim, who is unquestionably an intelligent and thorough musician, who understands the technique of the modern school. He played with enthusiasm and with evident comprehension of that which he was doing. In other words he kept faith with his audience to do the best he could under the circumstances. We admire Mr. Elchheim both as an interpreter and theoretician. Ethel Roe Elchheim at the piano also showed herself thoroughly competent to cope with the difficulties put into her way. She played with technical perfection as well as comprehensive expression. She also is a musician of vitality. Arthur Bliss, the noted English composer, preceded the playing of the Goossens Sonata with a few words stating that he expected the audience to be unresponsive to the composition. He thought they would not like it. He was right in the majority of cases when he said this. Some said they liked it when they really did not, and others we suppose did like it. There is no accounting for tastes. If there

had been anything in the work comprehensible to us we would have liked it because Mr. Bliss played so superbly in every way.

Margaret Tilly's Concert—Under the direction of the Elwyn Concert Bureau, Margaret Tilly, a pianist, who enjoys an enviable reputation in England, Canada, Australia and the Eastern part of America, made her debut in San Francisco at the Ballroom of the Fairmont Hotel last Tuesday evening in presence of a large audience. There can not be any question regarding Miss Tilly's qualifications as an exceptionally well equipped pianist. She has plenty of technique, possesses considerable emotional qualities and gives evidence of intelligent comprehension of the more severe works of the masters. Her prodigious memory never fails her and her judgment in interpretation convinces the hearer that she is superior to many pianists who appear here with better known names.

Miss Tilly predominates in the purely academic phase of piano literature. She plays her Bach with unquestionable understanding of its scholastic side, but somehow misses a little of the emotional phase of the master. Since, however, the great Bach interpreters may be counted on the fingers of one hand, and since a good many compositions of Bach are intended to be primarily academic, Miss Tilly is justified to announce a Bach recital in the near future. And the writer would be interested enough to keep himself informed of the impending date. Apparently placing intellectually above emotionalism Miss Tilly seems to be somewhat heavy in her understanding of Chopin. But this is purely a matter of taste, and no doubt there are some people in harmony with her on this subject.

We certainly admire the pianist's suracy of technique and occasional poetic insight into the composer's work, and her excellent discrimination in program building and reading of the ultra moderns like Poulenc, Ireland and Debussy. If she would occasionally emphasize certain rhythms just a bit more noticeably, she would add greatly to the already considerable pleasure with which we listened to her praiseworthy performance. The program was as follows: *Prélude* (Chopin), (Harold Bauer) (Johann Christian Kittel), *Fughetta* (Arr. by Harold Bauer) (Gottlieb Muffatt), *Pastorale*, Scherzo (Scarlatti), *Pantasia* in C minor, *Invention* in F, *Prelude and Fugue* in A flat (Book 1) (Bach); *Sonata* in F minor, Op. 57 (Appassionata) (Beethoven); *Four Preludes*, Etude in G sharp minor, Scherzo in C sharp minor (Chopin), *Mouvements perpétuels* (Poulenc), *The Fire of Spring*, *Prelude* (John Ireland); *Requiem* dans l'ean (Debussy), *Etude en forme de valse* (Saint-Saens).

E. ROBERT SCHMITZ HERE IN JANUARY

E. Robert Schmitz, acclaimed on three continents one of the outstanding pianist virtuosos and pedagogues, left New York after his recital there on October 22nd and is en route to coast tour, on which he looks to capacity. He will hold a master class in San Francisco from January 12th to 24th. This is a rare opportunity for pianists, teachers and music lovers to come into contact with a musical genius. Mr. Schmitz is giving a new impetus to the musical and cultural life of this country through his pedagogy of piano technique, which is recognized as epoch-making, not only by musicians but by many prominent scientists. His friendships and collaboration with men of the calibre of Debussy, Saint-Saens, D'Indy, Widor, Ravel and Milhaud bespeak his thorough appreciation of what is viable in the work of the moderns. Among his friends also are Maeterlinck and D'Annunzio, while his interest in science has closely affiliated him with some of the greatest scientists of France.

As a result of thorough musicianship, Mr. Schmitz' perception of the beauties and elusive qualities attained by many of the great artists enables him, by his analytical power, to describe and impart these elusive qualities. The course of study used in his classes is broad, unbiased, thorough and logical—the result of research, observation and experience, gained as a concert pianist, conductor, lecturer and master. His teaching places great stress on the fact that all theories of piano technique today must be evolved from the full resources of the modern piano and not hindered by the traditions which have been established in the past by masters who were considering pianos of lesser powers and sensitiveness. His teaching of technique has grown out of the modern piano together with the unlimited colorful vision of the modern school of composition.

San Francisco is fortunate in having Mr. Schmitz booked here for several appearances—with the Symphony Orchestra for a pair of concerts, in a piano recital at the Scottish Rite Auditorium and in a lecture-recital on the Fortnightly series. Mr. Schmitz will be under the management of Ida G. Scott while in San Francisco.

CONSERVATORY SCHOLARSHIP FUND CONCERT

Miss Ada Clement, pianist, will give a recital for the benefit of the Scholarship Fund of the San Francisco Conservatory of Music, on Wednesday evening, December 10th, in the Gold Room, Fairmont Hotel. Miss Clement will be assisted by the noted English cellist, May Mukle; by Edouard Deru, violinist; Mary Pasmore, violinist, and Emil Hahl, viola. This fund, raised by subscriptions and an annual concert, was inaugurated in 1921, and enables talented students who are unable to pursue a musical career, but whose means are limited, to follow the best instruction. The tickets are on sale at Sherman, Clay & Co. and at the Conservatory. The following program will be offered: Cello solo—Concerto (Ariosti-Elkus), May Mukle; piano—In der Nacht (Schumann), Etude E. Opus 10 (Chopin), Scherzo, C sharp (Chopin), Ada Clement; Piano Quintet (Ernest Bloch), Ada Clement, Edouard Deru, Mary Pasmore, Emil Hahl and May Mukle.

Music Club Activities

The Singing Society Alpenroessli gave its winter concert at California Hall on Sunday evening, November 23rd, under the able direction of Frederic Brueschweiler. The soloists were Mrs. Gertrude Weideman, soprano, Mrs. Maria Nicholas, mezzo soprano, Mrs. Ange Mohr, alto, Miss Edna Horan, violin, and Marion Vecki, baritone. The program consisted of a number of German choruses from mixed voices among which were two by Mr. Brueschweiler entitled Mottos and Under the Linden. The concluding number consisted of Schon Ellen by Max Bruch. The chorus consists of a number of well blending voices which appear to make excellent headway under Mr. Brueschweiler's direction. While not exactly thoroughly trained material the members of the chorus make up in enthusiasm and spontaneity what they may lack in material and the appreciation of the audience was evident throughout the concert.

Miss Edna Horan played her violin solos—Zigeunerweisen (Sarasate) and Slumber Song from Mignon (Bruschweiler) with excellent tone, discriminating phrasing and splendid temperament. She merited the enthusiastic applause and demands for encores that the audience was eager to bestow upon her. Marion Vecki sang his baritone solos with resonant voice, accurate intonation and an unusually fine sense of emotional values. Both his solo numbers and his solos in the choruses stood out prominently. Mrs. Weideman sang with well-placed and flexible voice and proved that she possessed exceptional taste in interpretation. We were sorry to be compelled to leave before the close of the program but if the beginning was any criterion for the rest the audience no doubt enjoyed every moment.

Mr. Brueschweiler labored under some difficulty when he tried to conduct the chorus while sitting at the piano. It would seem that both the chorus and the director would find it convenient to obtain the services of an accompanist so that the director can devote his entire attention to the chorus.

The Oroville Musical Association presented Antoine de Vally the noted Belgian tenor, assisted by Miss Sally Osborne pianist, under the management of Ada Jordan Fray, at the Gardella Theater, Oroville, on Monday evening, November 17th. A large audience showed its appreciation by generous applause and demands for encores. Mr. DeVally sings with a clear, strong voice and the following program: Morsart—Comfort Ye, My People (G. F. Handel), Semele—O Sleep, Why Dost Thou Leave Me (G. F. Handel), Iphigenie en Tauride, Recitativ et Air de Pylade, Unis des la plus tendre enfance (Ch. Gluck), Come Unto Me (A. Scarlatti), Thou Art So Like a Flower (G. W. Chadwick), Two Dreams Swirl in Her Eyes (F. Maurer), Down in the Forest (Sir Landon Ronald), Snow Fairies (Cecil Forsyth), At Night (S. Rachmaninoff), Pianoforte Solo—Hunt's Blatter (R. Schumann), Waltz, A flat major (Chopin), L'Africaine—Grand Air from Opera (G. Meyerbeer), Le Roi d'Ys—Aria from Opera (Ed. Lalo), Flemish Folksongs—Heeft het Roo'se m'le Ceuren (Peter Benoit), Wiegeliedje (Ed. Keurvels), French Melodies—Reverie (Ad. Loecher), Si leur fleurs avaient des yeux (J. Massenet), Bergere leger (J. B. Weckerlin), Reverie d'automne (R. d'Escavay).

The Players' Club has been giving an excellent production entitled Frivolities under the direction of Reginald Travers at the Players' Theater on Bush Street. The performance is of the nature of high class vaudeville with a musical presentation. Among the cast are such well known artists as Myrtle Dingwall, Beatriz Michelena, Reginald Travers and others that give the production a professional and dramatic flavor. Miss Dingwall and Miss Michelena are in excellent voice and create splendid impressions on every occasion. Mr. Travers shows his versatility both in comedy and tragedy. Rosetta Hake, Lenore K. Hake, Jean Crocker, Virginia Whitehead, Virginia K. Hake, Jean Clark and Betty Horst add to the variety and attractiveness of the production by means of act and graceful dances. J. Wheaton Chambers, J. D. Haggitt, Farmer Fuller Lewis Martin, William Cocks Rose Bell, Peggy Thomas, David Eisenbach, Louis White, Laurelle Gaines, Marion Johnson, Gary Mills and Felix Westres, Jr. contribute their share toward the exceptionally clever and extensive program.

The Pacific Musical Society gave the second concert in November at the Fairmont Hotel on Friday evening, November 28th. The artist's appearance on the occasion were Charles Hart and Emile Lancel with Walter Frank Wenzel as accompanist. Mr. Hart added to his already enviable reputation by interpreting Schumann's Scenes from Childhood with decidedly musicianly skill revealing both technical and emotional resources. He showed his versatility by playing a group of Chopin works with decided perfect intonation. His presentation of the Tchaikovsky-Fabst version of Eugene Onegin proved exceptionally vigorous and dramatic. Mr. Hart is one of the foremost artists residing in San Francisco and his public appearances always reflect credit upon the community which he has chosen as his abode.

Miss Lancel was in splendid voice and sang with even more expression than during her own concert. She sang a number of songs by Schubert, Schumann, Debussy and Frazer and an aria from Donizetti's Favorita and proved herself not only a singer of gratifying artistic resources but one who is able to rivet the interest of her audience as long as she sings.

Pupils' Concerts and Studio News

JOS. GEO. JACOBSON PUPILS RECITAL

The second monthly recital of the Joseph George Jacobson Piano-Class was held on November 14th, at the Baldwin Studios on Sutter Street. The hall was packed to overflowing and in spite of the inconvenience the audience was most enthusiastic while listening to the interesting program. The opening number was a Polka by Waldteufel arranged by Mr. Jacobson for two pianos twelve hands. It was well played by Joseph Bernstein, Howard Potts, Charles Doran, James Mathie, Edward Karlin and Manuel Sousa. The next number was the first movement of the Beethoven Sonata Op. 31 No. 8, and a dainty little composition by Albeniz played by Julio Valdez. The young man possesses talent and a nice tone.

Miss Myrtle Waltman then followed with the last movement of the C minor Concerto by Beethoven. At each recital the young player appears, a decided improvement is noted. Technically she has advanced much and in time her touch especially in a soft singing melody part will become better. She deserves much praise for the fine rendition of the Polonaise by Arensky for two pianos which she played with Gladys Ivancic Wilson both demonstrating fine musical ability and understanding. The latter young lady also distinguished herself in her solos, playing the Lento by Cyril Scott and Percy Grainger's Country Gardens. She is becoming a good pianist.

Florence Read then played Mendelssohn's Spinning Song and a Hungarian Dance by Brahms-Philipp. The second number was liked best. As usual Miriam Patricia Cavanaugh received great applause for her playing of Liszt's Liebestraum, Fouldin's March No. 2 and the Fairy Tales by Raff. The last number pleased most, although it arouses wonder that a child can play the Liszt number in the manner she did. Sam Rodetsky did fine work when he played the Konzertstueck by Weber. He was never heard to play better, his attacks are clear and precise and his octaves brilliant and strong.

If he works hard to acquire a more velvety touch in the pianissimo parts he will become a pianist to be reckoned with.

An added attraction to the program was a group of songs by Mr. Jacobson sung in a charming manner by Mrs. Clinton B. Smith. Combined with a pleasing personality she possesses a flexible clear soprano voice and the auditors were quick to recognize the challenge to their admiration. Each of the songs was written in a distinct and characteristic mood and Mr. Jacobson showed himself to be an ingenious composer and, in the playing of the orchestral parts to the concertos, a good musician.

MUNICIPAL POP CONCERT

The third municipal "pop" concert of the 1924-25 series will be staged in Civic Auditorium on the night of December 19th by the San Francisco Symphony Orchestra, Alfred Hertz conductor, with Cecilia Hansen, brilliant young Russian violinist, as guest artist. In announcing Miss Hansen's appearance here, Supervisor Emmet J. Hayden, chairman of the Auditorium Committee, declares he is giving San Francisco an opportunity of hearing one of the greatest artists of the concert stage. She has been characterized by critics as the "greatest woman violinist in the world."

The Mill Valley Musical Club presented Radiana Pazmor, mezzo contralto, Dorothy Fasmore, cellist, and Henrik Gerding, a pianist, on November 18th at the Outdoor Art Club House, in Mill Valley. There was much enthusiasm and many encores were added to the program, which was as follows: Wdmgung (Schumann), In der Wiege (Schumann), Marienwuerchen (Schumann), Er ist's (Schumann), Radiana Pazmor: Etude, Op. 27 (Chopin), Lullaby (Cyril Scott), Musette (Schubert), Dorothy Fasmore: An Old Carol (Roger Quilter), Five Eyes (C. Armstrong Gibbs), Where Cowards Grow (H. Biel for Fasmore), At the Well (Hagen), Radiana Pazmor: I. ewunden (Grieg), Vito (Fopart), Dorothy Fasmore: Viole Chanson Espagnole (Louis Aubert), Mignonette (Weckerlin), Chere Nuit (with Cello Obligato) (Lacelle), Radiana Pazmor.

MARRIED FLIRTS AT WARFIELD

An intensely interesting drama of love and marriage is Married Flirts, coming to the Warfield for the week starting next Saturday. This story, an adaptation of Louis Joseph Vance's famous novel, is the finest dramatic achievement credited to the Metro-Goldwyn directorial staff this season and brings to the screen one of our most popular screen stars, Pauline Frederick, loved and beloved by followers of both the stage and the screen, has one of the leads. Mae Busch, rated as one of the most beautiful of the new stars, is also featured, while Conrad Nagel, chosen as the lover in Elinor Glyn's most recent production, His Hour, will be seen in the role of lover. Ramsey Gordon and several others also have prominent parts. Robert Vignola directs the picture, Fanchon & Marco's Ideas will also be a feature of the bill presenting Oswald's Orchestra, Gino Severi and the Music Masters.

Emily Lees, an exceptionally gifted violinist, the pupil of Giuseppe Jollain, will give a recital on December 13th in the studio of her teacher. Upon this occasion Miss Lees will play the Bruch Concerto and the Cesar Franck Sonata and a group of interesting short numbers. Miss Lees will appear in a public recital some time in January.

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MUSIC IN LOS ANGELES

By BRUNO DAVID USSHER

LOS ANGELES, December 1.—Those who love unusual choral music are advised to attend the benefit concert to be given for the recently formed Russian Art Society. Then the chorus of the Hay Cities Musical Association, under modest Altschuler's baton, will repeat the Russian section of last night's program rendered with overwhelming success at the Ocean Park Municipal Auditorium.

They will also hear a chorus vocally good, well trained, intelligent musically and, which is more, high spirited with love for music. Last evening's program opened the second season of the organization headed by Mrs. Joseph Zuckerman. It found Modest Altschuler, director of the Russian Symphony, and but less than two months conductor of the Bay Cities' chorus, marshaling his forces, his singers responding to him as if they had enjoyed mutual work of considerably longer duration. I use the word "enjoyed" purposely, for that is the feeling one senses to prevail amidst this chorus, which listens to its own singing and hence makes the concert a constantly growing climax. Predictions are dangerous things, but I venture to say that this chorus of 90 men and women under Altschuler will before long and with artistic justification be able to bid for choral honors of Southern California.

Massenet's cantata, *Eve*, a work typical of this French composer in its luscious warmth of emotion and graceful suaveness of melody, opened the concert. Not an easy work by any means, yet sung with understanding, feeling and good intonation. Altschuler had rearranged the orchestral part effectively for string quartet, piano, harps and flutes, the latter of the Los Angeles Flute Club. The latter shared its to the Russian String Quartet, Calmon Luboviski, principal. It sounded like a double quartet in tone volume, playing excellently. Mrs. M. Hennen Robinson, as during the Russian selections, proved herself more than an accompanist. Of these Russian songs I hope to speak more fully when the chorus appears at the Russian benefit December 28 in Philharmonic Auditorium. Limited space allows me to state only such selections as the Song of the Volga Boatman, or the very difficult but touchingly sung Plaintive from Borodine Prince Igor were deeply impressive. To hear a California chorus render Russian choral music in Russian with profundity of expression, is an experience one will remember. Altschuler's own atmospheric Soldiers' Song was likewise encored, the group including also Tchaikowsky and Ivanov choruses.

This Russian group in particular reveals the cultural sincerity of communities who have risen thereby far beyond the mere status of pleasure resorts. Much praise is due the soloists, Iva Hanners, soprano; A. J. Kisselburgh, baritone; William Pilcher, tenor. Kisselburgh offered the most artistic reading, though taking over the part at short notice. His interpretation was compelling. His is a splendidly vibrant voice, which he moderates admirably. Diction is clear. Miss Hanners' soprano is of exceptional limpid sweetness and clarity, to which she adds a fascinating element of emotion which roots deeply in the music she sings. William Pilcher, tenor, was heard to good advantage, though in a lesser attractive part, of which, however, he made much, winning cordial applause.

Fusion of the Southland Song Festival Association with the Civic Music and Art Association of Southern California is to be welcomed. It is a step toward a more permanent and therefore perhaps more economical plan of holding community sings in the parks of Los Angeles. The Southland Song Festival Association, headed by Mrs. Martha McCann, president of the Los Angeles Park Commission, proposed a series of twelve community sings with band music during January and February. For this purpose William Barnhart, Eastern community song leader and one of its earliest exponents, was engaged. The objection has been raised to Mr. Barnhart's coming that equally good leaders are available here. However, our own community music men will be able to stand comparison, and an infusion of new human material may add impetus. It is not a happy fact that the advent of a visitor was necessary to move the finance committee of the City Council into granting an appropriation of \$5,100 for these twelve sings. The City Council vetoed this appropriation. Since then negotiations between the two above-mentioned organizations were opened. The Civic Music and Art Association of Southern California, Ben F. Pearson, president, has for two seasons done good work along the lines of community music. Its music week presentations were formidable. It has for almost a year stimulated and guided preparations for an all-Southern California Elstedtfodd and similar community music movements. Its work is scheduled in a fashion to lead to permanency. From what could be learned about the Song Festival under the Barnhart direction it was to be of ephemeral character. Under the fusion of the two organizations the Southland Song Festival Association will become a department of the Civic Music and Art Association of Southern California under the auspices of which the sings will be held with Mr. Barnhart and perpetuated after his return east. At this new development designed for more lasting work the attitude of the City Council has changed favorably and a sanction of the \$5,100 appropriation is expected in well informed sources. This should be the case. The moral and therefore civic value of these sings is unquestioned. Los Angeles as a municipality is sadly lacking in giving music to the public-frequenting parks. Los Angeles has a \$120,000 budget for music and particularly for its band. Venice has set aside \$40,000 for its band alone. Los Angeles as a city is a musical or rather an unmusical miser.

Brilliant ensemble playing opened the third season of the Los Angeles Chamber Music Society before an elite audience which crowded the Biltmore Hotel music room yesterday. Sylvain Noack, Henry Svedrofsky, violins; Emile Ferri, viola, and Ilya Bronson, cello, rendered a program of much charm—Josef Suk's quartet Opus 11 in B flat major and Hugo Wolf's Italian Serenade. The players are too well known to require commendation. Mme. Julia Dal de Zuniga, Belgian pianist, was guest artist during the performance of the C Minor Quartet Opus 15 by the late French composer, Gabriel Faure. Mme. de Zuniga has not been heard here before, and made a decidedly favorable impression. She is a player of ample technique and fine sense of rhythm and tone color. As during the string quartets, so in the Faure work, balance was good. Messrs. Erwin Fuhrman and Merle Armitage, who are managing the concerts this year, may well be satisfied with their initial success. It is to be hoped that they will follow the policy of Blanche Rogers Lott, who guided the artistic destinies of the series organized by her two years ago, and will include chamber music works for wind instrument and harp, a feature that was greatly appreciated under the Lott regime.

W. Richard Gulberson, artist student of Roland Paul, well-known voice teacher, sang a difficult program in a manner that would become well many professional's. Mr. Gulberson possesses a baritone of good quality which he uses well. His interpretations show depth and are enhanced by clear diction. Mr. Gulberson's achievement is all the more remarkable, as he has also attained success in business. Applause from a large audience was generous.

Victor Edmonds, eminent tenor, stirred his audience when singing before the Shakespeare Club of Pasadena. Incidentally, he is soloist at the First Presbyterian Church of that community. During December Mr. Edmonds, in addition to various recitals, is booked for five oratorio appearances, including the Bach Oratorio to be given at Philharmonic Auditorium December 21st, when he sings with Sophie Braslau, contralto of the Metropolitan Opera Company.



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Homer Grunn, composer-pianist, played an interesting program of his own compositions before the MacDowell Club. Of his newer works, the Fantastic Suite and California Suite are Indian songs. The Fantastic Suite is altogether one of his most convincing and in itself a distinctive work. It has strength of feeling and of thematic conception. In fact, it is somewhat of the MacDowellian character, yet not reminiscent at all, but so by its very nature. The composer uses Indian themes in free manner and makes them his own. Grunn's piano tone is of a quality as a rule found only in visiting artists.

Elstedtfodd Festivals will be held in every community of California boasting singers or players between now and next May, when final competitions will be held here during Music Week. The movement is being directed by Alexander Stewart, moving spirit of the Civic Music and Art Association of Southern California.

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Impending Musical Events

SELBY C. OPPENHEIMER ATTRACTIONS

Mischka Elman, whose first appearance in San Francisco this season will take place at the Columbia Theatre Sunday afternoon, will face a capacity audience at that time, and is sure to duplicate the enormous successes that have fallen to his lot in this city in the past. Elman will visit the Southland following Sunday's appearance, returning for a final recital at the Columbia on Sunday afternoon, December 21st. With Josef Bonnine at the piano, the following program, entirely different from his first offering in this city, will be given: Partita, E minor (Bach-Nachez); Concerto, A minor No. 5 (Vieuxtemps); (a) Lullaby (Barbella-Nachez), (b) Contredanse (Beethoven-Elman), (c) Nocturne (Grieg-Elman), (d) Hungarian Dance, A major (Brahms-Joachim); (e) Air de Lenski, from Eugene Onegin (Tschalkowsky-Auer), (b) Oriental Serenade (Palmgren), (c) Almbblatt (Wagner-Wilhelmj), (d) I Palpit (Paganini).

Elman is scheduled to appear in Oakland on Friday night, December 12th, at which time he will play the following selections: Sonata, D major (Haydn); Symphonie Espagnole (Lalo), Canto Amoroso (Sammartini-Elman), Country Dance (Weber-Elman), The Blue Lagoon (Winteritz), Dans les Bois (Paganini-Volgrich), To Slumber Land (Kopylow-Hartmann), Valse Staccato (Ravina-Borisoff), Hymn to the Sun, from Le Coq d'Or (Rimsky-Korsakov-Franko); Introduction and Jota (Sarasate).

Speaking of Russian songs in general and of Moussorgsky, the master maker of songs, in particular, brings to mind at once Sophie Braslau, the American contralto who has done so much to bring these songs to the attention of the public, and is generally considered their greatest interpreter. She sang three of them in Boston with the Boston Symphony Orchestra, and her performance caused one of the most profound impressions of the season. The program to be given Sunday afternoon, December 14th, at the Columbia Theatre, under the Selby C. Oppenheimer management, contains several of these most interesting Russian works, and the English group is replete with novelties. The list in full is as follows: Air Perfidio (Beethoven), Liebesbotschaft, Doppelgänger, Erlking (Schubert), Water-Boy (negro song) (arranged by Avery Robinson), Londonderry Air (Old Irish) arranged by Bibb), Christmas (Werner Josten), Singing Girl of Shan (Alice Barnett), Mother of Lilies (Cecil Forsyth), To One Who Passed Whistling Thru the Night (C. Armstrong Gibbs), The Old Refrain (Kreisler), Night (Rubinstein), Pastorale (Stravinsky), The Little Fish's Song (Arensky), Dnepr (by request) (Moussorgsky), Malagueñas (Paganini).

One of the most unusual attractions of the current season, and one that merits paramount attention when analyzed, not only from a musical but from a dramatic standpoint, is the coming engagement at the Curran Theatre of Ruth St. Denis, Ted Shawn and the Denishawn Dance ensemble for six nights, with matinees on Wednesday and Saturday, beginning Monday night December 15th. The three programs to be presented during the week include every school of dance interpretation, and the settings for every ballet have been personally chosen by the stars themselves and selected in the very countries and lands from which the scenes are drawn.

ELWYN ARTIST SERIES

No matter to what country a man migrates, he still thinks of home and boyhood days. The American boy from the West or South who goes East to make his home never forgets the scenes and joys of childhood. Last winter Isa Kremer, the great Russian singer of ballads, who comes to San Francisco for two concerts at Scottish Rite Hall December 12th and the Alcazar Theatre Sunday matinee, December 14th, was giving a concert in St. Paul. She sang many Russian folk songs, to the delight of the mixed audience. At the close of the concert she was besieged by many Russians who had heard her a few years ago in their native land.

Miss Kremer will present the following program: Fantaisie in F minor (Chopin), Leon Rossblum; Rossia (Russian), Chi Fina Zingarella (Paisiello) (Italian), The Blue Bells of Scotland (English), Le Petit Navire (Berceuse) (French); Duschekha Dviezha (Dargomjzky) (Russian), Chittarra Napolitana (Italian), The Butterflies (English), Hopak (Russian); Prelude in G Sharp Minor (Rachmaninoff), Polonaise (Liszt), Leon Rossblum; Song of the Shepherd Lehl from "Snegorotchka" (Rimsky-Korsakoff) (Russian), Little Boy Blue (Russian), La Danza (Tarantella) (Rossini) (Italian), Phyllis and the Mutter (German); Lison Dormait (French), La Danza (Tarantella) (Rossini) (Italian), The Little Sparrow (Brockway) (English), Ush Ya Molada (Russian).

Music in Berkeley

Berkeley, Dec. 2, 1924.
The California Music League, under the direction of Dr. Modeste Alloo, presented the second concert of the season Tuesday, December 2, at the Harmon Gymnasium. The program was entirely French: Lalo, Saint-Saens, Delibes and Franck being represented. Dr. Alloo conducted the orchestra with precision of attack and splendid virility. May Munkle, guest soloist, was forced to respond to continued applause after the brilliant rendition of the Saint-Saens Concerto (A minor op. 32) for cello and orchestra. The California Music League purposes to give to the members of the orchestra and the interested public the opportunity of becoming familiar with symphonic literature.

Elwin A. Calberg appeared in a brilliant recital Tuesday evening at the Twentieth Century Club under the capable direction of Zannette W. Potter. Mr. Calberg has poise and certainty, and while his tone has unusual depth there is sufficient brilliance at all times to clarify the most rapid passages. Clever voice weaving, together with final tonal effects, characterized the Mendelssohn Prelude and Fugue, while

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the Mozart Pastoral Varié was given in a decidedly clear style marked with delicate rhythmic sense. His Chopin group opened with the heroic F. Minor Fantasy and was full of charming moods, and the six preludes which followed were poetically phrased. In the modern numbers Mr. Calberg showed himself equal to the enormous technical difficulties, and also revealed a surprising subtlety and charm. Mr. Calberg studied in New York with Paola Gallico and in Paris with Wager Swayne, having been away from Berkeley the past year. Since his return he has been coaching with the well known maker of artists, Elizabeth Simpson. F. P. M.

SYMPHONY CONCERTS

What is probably the most attractive program to be offered so far this season has been prepared by Alfred Hertz for the Popular Concert of the San Francisco Symphony Orchestra to be given next Sunday afternoon in the Curran Theatre. With the exception of Leo Sowerby's Irish Washerwoman, which will be given for the first time in San Francisco, practically every number listed is a favorite among music lovers, the principal works being the Unfinished Symphony of Schubert, Strauss' Blue Danube Waltz, and the well-known Kol Nidrei of Bruch for cello and orchestra, the solo part to be played by Walter Ferner, principal cellist in the orchestra. The balance of program will consist of Gluck's Iphigenie in Aulis Overture, Mendelssohn's Spring Song and Spinning Song and the dramatic Leonore Overture No. 3 of Beethoven.

The pair of regular symphony concerts, to be given Friday and Sunday afternoons of next week, will present Muri Silba, pianist, as guest artist. Miss Silba, who was declared in the New York Telegraph to be "one of the really great artists of the piano," studied for a number of years with Xavier Scharwenka and the great Theodore Leschetizky, both of whom predicted a most brilliant future for their young pupil. Miss Silba will perform the E Minor Concerto of Chopin, a work which has not been on the orchestra's program for more than twelve years. The strictly orchestral portion of the program will contain Beethoven's Pastoral Symphony and the Ballata delle Gnomides of Respighi, a new work in the orchestra's repertoire.

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Mme. Emilie Jehle, who is known in San Francisco as Mrs. E. Blankenburg, is scoring triumphs on an Eastern concert tour, under the management of Alice Louise Robertson. Recently she gave a concert in Chicago and her husband had the bright idea to send her roses by air mail. Evidently this floral tribute arrived on time for the following wire was sent to Mr. Blankenburg from the windy city: "Concert grand success. Mme. Emilie Jehle in excellent voice. Flowers sent by air mail arrived Tuesday morning in perfect condition."

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PRICE 10 CENTS

MISCHA ELMAN WEEK'S LEADING ATTRACTION BLOCH QUINTET "DEVOURED" BY MODERNISTS

Distinguished Russian Violin Virtuoso Retains Bigness and Sensuousness of Tone—Presents Excellent Program of Works Rarely Heard—Eva Gauthier Gives Characteristic Interpretation of Unique Program—Popular Symphony Program Finds Many Admirers

By ALFRED METZGER

Mischa Elman appeared at the Columbia Theatre last Sunday afternoon, December 7th, under the management of Selby C. Oppenheimer. There was a large audience of music lovers who followed the distinguished artist through every moment of his exceptionally fine program. Although many came there to hear Albert Dupuis' Fantaisie Rhapsodique which is being played for the first time in America by Mischa Elman on this tour they did not regret the change to Vieuxtemps' Concerto in A minor No. 5. It is rather late in the day to add anything important to that which has already been written in these columns about Mischa Elman on previous visits. He still appeals through the same channels by means of which he became famous. His fine, big, resonant tone, his rare emotional depth and his unquestionable temperament, revealing itself frequently in the swaying of his body and changing his position turning from side to side, still form the principal features of his interpretations.

The outstanding claim that a musician has upon fame is that he be different from his fellow artists and that his special individuality and style be on a par with genius or greatness. Mischa Elman conforms to this condition. He plays with utter abandonment fusing his personality into the message of the composer. He plays with a sincerity and depth that no other violin virtuoso can surpass. The Elman tone has long been a term of admiration among music lovers. The Elman style is always remembered by concert goers. We can now add a skill in program arrangement that takes account of the public's requirements. The Elman programs are not hackneyed. They contain compositions rarely heard and he reveals an unusual amount of industry and enterprise by constantly adding to his repertoire. He is unlike other great artists, who travel throughout the country year after year with the same array of compositions. Elman's programs are refreshing, for in addition to playing works not frequently heard, he adds occasionally a composition entirely new to the musical public. For these reasons violin students and violinists in general can not afford to miss an Elman concert, and if they do so intentionally they are wasting their money on remaining in a vocation unsuitable to their taste.

Eva Gauthier—The Elman Concert Bureau deserves the gratitude of the musical public for combining the forces of Mme. Eva Gauthier, the noted French cantatrice, and the Chamber Music Society of San Francisco in one of the most interesting events of the season. They really gave the public two concerts in one and at the same time an affair of such unique and unusual character that it will long be remembered by those who attended it. Barring one number of the Russian School which was played with remarkable exhibition of virtuosity, the Chamber Music Society consisting of Louis Persinger, first violinist and director, Louis Ford, second violin, Nathan Firestone, viola, Walter Ferner, cello, and Elias M. Hecht, flutist, acted in the capacity of co-artist to the vocalist. And the members played with such skill and artistry that the work was not an accompaniment to the singer, but a blending of instrumental with vocal music which really, in a sense, became a vocal-instrumental chamber music concert.

Most appealing were the songs from aya, for their tone color effects and their harmonic suavity proved specially ad-

mirable and palatable to ears used to musical conventionalities. We can not honestly say that Mme. Gauthier fulfilled the demands of serious music lovers in her interpretation of classic songs such as those of Schubert, Sullivan, Tedesco, and Gurney. Neither in temperament nor vocal beauty did she comply with the requirements of the art of classic interpretation. But in her interpretation of Chamber Music for Voice and Various Combination of Instruments she seemed to be at home. Her voice is singularly suited to blend with instrumental quality

Admirers of the Ultra Modern School of Music Level in the Quarter Tones and Dissonances of the "Roaring Lion" of Modern Composers—Work at Times a Carnival of Sound—Has Moments of Real Inspiration

By ALFRED METZGER

The concert given at the Fairmont Hotel Gold Room on Wednesday evening December 10th for the benefit of the scholarship fund of the San Francisco Conservatory of Music by Ada Clement, pianist, May Mukle 'cellist, Edouard Deru, violinist, Mary Pasmore, violin, and Emil Hahl, violist, attracted several hundred people whose enthusiasm increased as the program progressed. There was evident among those in attendance an unusually large number of professional musicians and teachers who undoubtedly came drawn by the magnet of Ernest Bloch's Piano Quintet which on this oc-

to create a very carnival of sound. Those whose taste is attuned to the ultra-modern school of composition revelled in the performance and expressed their enthusiasm in terms of extravagant superlatives. Unquestionably this work contains period of genuine inspiration wherein the composer shouted his artistic conviction in phrases of unconventional abandon that brought perspiration to the brows of performers and listeners alike.

More than ever do we find that Ernest Bloch is the "roaring lion" among ultra-modern composers. He is unquestionably a real genius who proclaims his messages in stentorian tones. Mr. Bloch has no musical secrets. He rarely whispers and when sorrow or pain become the vehicles of his art you can hear him tear his hair, gnash his teeth and shake his fists. He shouts his sorrow to the world. He does it in quarter tones and dissonances comprised to which certain amateur orchestras are the essence of beautiful harmony and the disciples of the ultra-modern school inhale their breath with frenzied ecstasy and stare with averted eyes into the mysterious beyond. There must be something to music that can accomplish such results, even though our old-fogey conventional ears are not as yet attuned to the beauties that hide behind tonal extravagances.

It is a marvel to us how Ada Clement, Edouard Deru, Mary Pasmore, Emil Hahl and May Mukle were able to play the work at all. It requires a wonderful sense of pitch, unlimited energy and vitality and intellectual understanding of the composer's message. Since the impression upon those in sympathy with such works was all that could be expected the artists undoubtedly succeeded in paying close attention to the various "Bloch signals," without colliding disastrously with any of the various "trains of thought." Even though the writer in his bewilderment was unable to observe the beauties which so many were quick to grasp, he certainly was grateful to the artists who presented a work of such gigantic proportions with a facility worthy of the highest praise.

May Mukle opened the program with an exceptionally craftsmanlike presentation of Arionti-Elkus' delightful Concertino which reveals a grace and simplicity of ideas so greatly in contrast with the work that closed the program. Ada Clement displayed her pianistic polish in the following group of representative piano classics: In der Nacht (Schumann), Etude E. op. 10 and Scherzo C sharp (Chopin). To state that the pianist showed musicianship, judgment and natural instinct contains all the essence of praise which could not be expressed more fully by pages of eulogies.

CONCERT BY MISS MYRA PALACHE

Several hundred invitations were sent out by Miss Cora W. Jenkins for a concert given at her studio on Randwick Avenue, Oakland, Saturday evening, December 6th, by Miss Myra Palache, well-known Berkeley pianist. Miss Palache, whose work as a soloist and whose lectures on music appreciation have attracted so much attention this fall, needs no introduction to the public, and her many friends were looking forward to her concert with greatest pleasure. Following is the program rendered: (a) La tendre Nautette (Couperin), (b) La Rappel des Oiseaux (Rameau), (c) Gavotte pour les Heures et les Zephirs (Rameau-Diemer), (d) Sonata in G minor (Schumann), (e) Prelude in C major, (f) Prelude in F major, (g) Polonaise in G sharp minor, (h) Balade in D minor (Chopin), (i) Reflets dans l'Eau, (j) Sorlee dans Grenade (Debussy).



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of tone and she is able to confine herself to the restrictions enforced by ensemble work. Therefore the group including works by Byrd, Dowland, Wilson, Rousset, Jacobi, Peterkin, Bilas and Marx proved one of the outstanding features of the program.

(Continued on Page 3, Col. 2)

The Norwegian Singing Society gave its twenty-first anniversary concert in Scottish Rite Hall on Saturday evening, November 8th, under the leadership of Konrad Anderson. The assisting artists were Thorstein Jensen, violinist; Otto King, cellist, and Henrik Gjerdum, pianist. The hall was crowded and much enthusiasm prevailed.

casion received its first public presentation in California, a little over a year succeeding its premiere in New York. Naturally this composition forms the pivotal point of interest of the event.

It is practically impossible to give a comprehensive analytical review of this work from only one hearing. We understand that the artists who presented it worked six months in preparation of the performance. Therefore we can not, during the course of an hour, obtain accurate ideas regarding the work's artistic value. Therefore our review this time must necessarily be fragmentary. Two features, however, stand out prominently, namely, the almost unbelievable technical difficulties to be overcome by the players and the frequent outbursts of passionate clamor that cause the musicians to exert themselves to the utmost

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Oakland-Berkeley-Alameda Office 1117 Para St., Alameda
Tel. Alameda 155
Miss Elizabeth Westgate in Charge

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Elita Haggins in Charge

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TWENTY-FOURTH YEAR

JOHN M. WILLIAMS PUBLICATIONS

Two books recently received from Theodore Presser are not only splendid examples of the printer's art and a great credit to the house that issued them insofar as appearance goes, but their content is such, also, as to be a convincing reason for the enormous success of the writer, John M. Williams, who uses this material in his normal classes for piano teachers and who is scoring a whirlwind success from the Atlantic to the Pacific, his schedule of dates appearing elsewhere in this issue.

The first of these beautiful little books is called *Tunes for Tiny Tots*, and it is so lucid, so logical and so absolutely convincing as to prove, without a question, that Mr. Williams has not only studied his subject to a finish, but has also, in this compilation, put on record material which is absolutely invaluable as well as abundantly attractive.

The other book (eighty pages) is called *First Year at the Piano*, and is the visible result of many years of research work put into the subject by Mr. Williams. There is not, for instance, a single exercise or small piece in this book which has not been tried out to a finish in actual work with children and not one in which a single flaw could be detected in such trial by fire.

And so exhilarating and so immediately assimilable (to coin a word) is all this material that all children take to it as the proverbial duck takes to water. Mr. Williams is doing a great work personally in his extremely popular classes and in these printed proofs of his erudition and good taste he has put into black and white form something that will always be invaluable to the primary teacher, especially the one who has imbibed first hand enthusiasm from the fountain-head, John M. Williams.—Music News.

TEN MASTERS TO CONDUCT MASTER SCHOOL

Announcement is made this week of ten masters of music who will comprise the faculty of the San Francisco Master School of Musical Arts which will open May 1 under the direction of Lazar S. Samoiloff.

Alice Seckels, who will manage the school, has received word from Samoiloff and Mrs. Campbell Macfarlane, principal donor of the endowment fund, that the following famous artists will be teachers: Josef Lhevinne, piano; Sigmund Stojowski, piano and composition; Felix Salmon, noted English cellist, cello and chamber music; Julia Claussen, Metropolitan Opera star, voice and opera technique; Cesi Thomson, violin, assisted by Samuel Gardner; William J. Henderson, veteran music critic of the New York Tribune, lectures on music; Lazar S. Samoiloff, voice; Emil J. Polak, coach; A. Kozelnietz, accompanist and coach.

The Master School of Musical Arts has for its objects the development of musical talent on the Pacific Coast and will be conducted by the masters for six months of the year, with the artists alternating between San Francisco and Los Angeles. Teachers trained by the masters will continue their work during the six months of their absence. An opera class will train San Francisco singers for grand opera roles.

A scholarship fund will provide an unlimited number of deserving talented students in every branch of the musical arts. In addition to the scholarships covered by endowment, the masters will contribute their time for other worthy students.

The Allied Arts Club, of which Mrs. Edward Rasmose is president, listens occasionally to excellent musical numbers. At a meeting on Wednesday, November 24, Eva Walker Kirschner, pianist, will play Bett's Juba Dance and Mrs. Robert S. Alexander will sing O Mio Babbino Caro from Puccini's Gianni Schichi. On Wednesday, November 26th Eva Walker Kirschner will play a standard piano composition to be selected later and Mrs. Alexander will sing Bach-Gonoud's Ave Maria and the Largo from Handel's Opera Xerxes.

Current Events

(Continued from Page 1, Col. 2)

Mme. Gauthier principal genre, however, seems to lie in the interpretation of French songs by Franck, Milhaud, Ravel and Stravinsky. She is essentially an apostle of the ultra modern school both in style of interpretation and personal appearance. She sings these modern songs as if she truly loved them and puts into them that element of personal abandon which somehow she misses when interpreting the older works. Her voice, like that of most modern vocalists, does not work that "soul, for it lacks that "pin" and vitality as well as resonance which solo work demands. But she does possess that quaint instinct for bizarre and unusual effects which ultra-modern music demands, particularly when rare intervals of tones and occasional quarter-tones seem to be the hobby of the composer.

Although these programs have been called "From Java to Jazz" we could not find any of the latter music on the program sung at Scottish Rite Auditorium on Thursday evening, December 4th. What no doubt is supposed to be "jazz" appeared in the last group of songs by the "Jazz Kings" and the "Jazz Queens" and included such songs as Alexander's Ragtime Band, The Siren's Song, Carolina in the Morning, and Swanee. Now these are not "jazz" songs. They are so-called "ragtime" songs. They are distinctly American and Mme. Gauthier convinced us that just as certain German operas must be sung by Germans, certain Italian operas by Italians, and certain Russian operas by Russians, so must the American ragtime or jazz songs be sung by American vaudeville performers. Mme. Gauthier is neither an American nor a vaudeville singer, and if she thinks she can make these ragtime melodies suitable for concert purposes by refining them so that they are deprived of their "broadway" flavor, she is making a mistake. The songs are not "refined," she makes the ragtime or jazz song. Without this purely American style of interpretation the songs become devoid of any purpose. They originally became popular because of the "trimmings" that went with them, including several quiverings of the shoulders, arms and hand motions and individual changes and additions by the singers. These things are necessary to the songs, and if you destroy the songs as far as their claims to ragtime and jazz are concerned, They have no connection with classic or serious music. They represent entertainment pure and simple. You can as little change these works into good music as you can change a farce into a Shakespearean tragedy. We honestly believe that the ragtime and jazz songs are not "refined" but they are "refined" and obscure and can not be revived successfully even though they be "refined." They were not intended to be refined, they owe their popularity to the very opposite of refinement and they are intended for entertainment which means for just a passing fad. You can not make a bad lasting, a Mozart composition, a Weber work, a Wagner opera or a Verdi opera out of a song. You can not make a ragtime or jazz song life like that of a butterfly, and once dead always dead. Even Mme. Gauthier can not revive them.

Popular Symphony Concert.—Since the popular symphony concerts are really intended more for purposes of entertainment than of education there is not so much necessity for analytical criticism as for reviews concerning the success of the conductor and orchestra to please the audience. The popular concert which took place at the Curran Theatre on Sunday afternoon, December 7th responded in every way to the purpose. The program was well selected and rhythmic. Alfred Hertel belongs to the rare conductors who interpret a popular program with as much vim and intelligence as a classic program and the recent occasion was no exception to the rule. The soloist was Walter V. Ferner, whose interpretation of Burch's *Kol Nidre* delighted everybody for he draws a tone of such fine warmth and appeal that it emphasizes the emotional accentuation with which he invests all his work. The enthusiasm aroused by Mr. Ferner's playing was indeed well justified. The program included Schubert's *Symphony* by Schubert, with its irresistible melodic themes and poetic grace, again aroused the audience to enthusiastic demonstrations. The *Blue Danube Waltz* by Strauss suited those of the people who enjoy the lighter form of musical composition. Beethoven's third *Leonore Overture*, with its thrilling finale, proved one of the favorite numbers on the program. Other compositions received with enthusiasm were: Mendelssohn's *Wedding Song* (Grieg), *Spinning Song* (Mendelssohn), and the *Irish Washerwoman* (Sowerby). The latter composition received its first performance in San Francisco on this occasion.

Virginia Piero **Rovere**, the well known soprano, has returned to San Francisco from Los Angeles to spend the holidays with her father. Mrs. Rovere has been unusually active musically in the southern portion of the state, having given a program recently for the Temple Israel of Long Beach, who presented the artist with a magnificent silver loving cup in appreciation of her work. Mrs. Rovere will appear at the home of the Wednesday Club of Fresno and created a most favorable impression. Mrs. Rovere's husband is also a well known singer and was the winner of the Tito Ruffo baritone contest in Los Angeles. Mrs. Rovere's last operatic appearance in this section of the country was last season when she sang several great performances with Gallo's San Carlo Opera Company. During the immediate past season, Mrs. Rovere's participation in Los Angeles has been most gratifying. Mrs. Rovere has the pleasure of appearing in a benefit concert with the famous tenor, who presented her with his photograph on which is an endorsement of her splendid voice and method of vocalization.

Music in Interior California

The San Francisco Symphony Orchestra under the direction of Alfred Hertz appeared in Stockholm Friday evening, December 5th and the nature of its success is recorded in the following letter and extract from the daily press:

In a letter to Mr. Hertz the President of the Western Gas and Electric Company of Stockton writes to Mr. Hertz personally as follows: "I cannot begin to tell you what a profound impression you created last night as it was the unanimous opinion of everyone with whom I have come in contact that the concert was the most stupendous and universally appreciated event of its kind in the history of Stockton. It is specially gratifying to me to give you such an enthusiastic and sincere report, for undoubtedly you have been the direct means of placing an appreciation of the finer things in music on a higher plane locally. With kindest regards,

Sincerely Yours,
SANDU MALU.

Stockton Daily Evening Record, December 5, 1924—The triumph of all Stockton's musical experience seems to have come last night in the concert of the San Francisco Symphony Orchestra. The concert is a great inspiration for the future. Of the 1,300 people who attended there probably is not one who is not eager to bring the orchestra here yearly as a life commandment. The Stockton Musical Club, by bringing Alfred Hertz and his San Francisco Symphony Orchestra to Stockton for the first time has realized a long cherished ambition. . . . The program throughout afforded the most intense musical enjoyment. Alfred Hertz is not only a wonderful director playing on his vast orchestral instrument at will, but he is a good show man. His program was well built from the beautiful Blue Danube to the concluding of The Beautiful Blue Danube. The audience refused to leave its seats until Mr. Hertz and the orchestra had responded time and time again to the insistent curtain calls. The orchestra is a magnificent organization. Any one of the numbers on last night's program would have been well worth bringing the orchestra to Stockton. Truly, the number one number was the name of the man. The San Francisco Symphony Orchestra is worth its price! Alfred Hertz as a director is a most interesting picturesque and romantic figure.

SYMPHONY CONCERT

At the **Popular Concert of the San Francisco Symphony orchestra**, to be given next Sunday afternoon in the Curran Theatre under the leadership of Alfred Hertz, Eugenia Argiewicz Bem, the well-known violinist and symphony member, will make her first appearance with the orchestra in the capacity of soloist. On this occasion she will perform the F minor Concerto of Lalo. For the orchestral portion of Sunday's program Hertz has selected the overture to Ambra's *Die Davids*, the first Peer Gynt Suite of Grieg, the Pastoral from Bach's Christmas Oratorio, the movement from Ippolitov-Ivanov's *Russian Sketches* entitled *In the Village*, Hertz' popular arrangement of the Kriesler *Caprice Viennois* and the overture to *The Gypsy Baron* by Johana Strauss.

The pair of regular symphonies, to be given Friday and Sunday afternoons, December 26 and 28, will present Louis Persinger, concert-master of the orchestra, in his first solo appearance of the season, performing the Bruch G minor Concerto. The next pair of concerts will also bring forth the beautiful Parsifal Prelude of Wagner and Schumann's Rhinish Symphony arranged for modern orchestra by Frederick Stock. The second concert in the Berkeley Symphony Series is scheduled for Friday, December 29, evening in Harmon Gymnasium of the University of California, for which the program will be made up of Beethoven's Pastoral Symphony, the Phedre Overture of Massenet, Smetana's symphonic poem, The Moldau and the Francesca da Rimini Fantasia of Tschaiowsky.

CHANGE OF PROGRAM

The Committee on Music and Drama of the University of California announces the following change in the program for the second concert to be given by the San Francisco Symphony Orchestra on Dec. 18th at Harmony Gymnasium under the leadership of Alfred Hertz. The orchestra will play the following compositions: Symphony "Phedre" (Massenet), Symphonic Poem "Vitava" (The Moldan) (Smetna), Fantasia "Francesca da Rimini" (Tschaiakowsky).

THE DECAY OF LYING

E. Robert Schmitz, in the second of his course of lecture recitals at the MacPhail School of Music, Minneapolis, based his comments, which were both witty and penetrating, upon Oscar Wilde's paradoxical theory of *The Decay of Lying*. Mr. Schmitz earnestly recommended that both composers and publishers should be given a very good thrashing, sticking to the text of any title or very few indications in true parallel to the 'Heleña poetica' of verse making. He told how Dobussy very reluctantly consented to the demands of his publisher to have the source of his inspiration for each composition given, and that he did so with a certain reservation that the titles be placed at the head but at the end of the work.

This arrangement of a set purpose has never since been copied by the publishers of modern music in entire ignorance of the original reason why.

Music Club Activities

The Pacific Musical Society will meet at the Fairmont Hotel, Wednesday evening, December 17th, at 8:30 o'clock. The program will be given by the Ormay Trio and Margaret Jarman Cheeseman, mezzo soprano. The Shepherd's Call (unaccompanied) (Debussy), Béatrice (Bach), Anthony Linden, Gula Ormay at the piano; I Came With a Song (La Forge), Do Not Go, My Love (Hageman), The Soldier's Bride (Rachmaninoff), Danzón Gigue (Poldowski), Margaret Jarman Cheeseman, mezzo soprano, Gula Ormay, at the piano; Aquarela—Soir L'Automne, Serenade (Philip Gaubert), Ormay Trio, Gula Ormay, piano, Anthony Linden, flute, Otto Ling, cello; Chanson D'Amour (Hollman), Avec Tes Yeux Mignonne (Laffan), Margaret Jarman Cheeseman; Impressions of a Holiday—The Water Wheel, at the Fair (Eugene Goossens) L'Heure Espagnole (Ravel), Ormay Trio.

The San Francisco Musical Club gave another one of its delightful programs at the Fairmont Hotel last week and inasmuch as the writer was unable to be present he cheerfully quotes what Charles Woodman has to say in the San Francisco Call of Saturday, December 6th:

Rudy Sieger, violinist, and Mrs. Cecil Hollis Stone, pianist, gave the first performance of Saint-Saëns' Triptych (Op. 136) at the concert of the San Francisco Musical Club in the ballroom of the Fairmont Hotel, Thursday morning. It is a charming work in the composer's lightest vein and the artists made every phrase ring true and clear. Sieger plays so often at the Fairmont that music lovers are inclined to take his mastery of his instrument and the full, sweet tones he produces as a matter of course, but it always is a pleasure to hear him. Mrs. Stone long ago proved herself a skillful pianist. They also gave Leclair's Le Tombeau Sonata, a melodious composition, in the classical style, with refinement and soulful expression.

Groups of songs were given by Mrs. Alma Winchester, accompanied by Mrs. Thomas G. Inman; by Mrs. George D. Kierulff with Martha Dukes Parker at the piano, and by Patricia Morbio. Her accompanist, Marion de Guerra Stewart, also gave a number of short piano pieces of the French school with just the programmatic realism they required, the rattling of the old coach from En Bretagne (Rheine-Baton) being made particularly vivid. Miss Morbio's singing impressed me most. She used each number with a short description, investing it with peculiar interest. She has a charming stage presence and her voice, though not of wide range, has appealing qualities, her tones being full, round a melodious.—C. W.

ALICE SECKELS' MATINEE

The third concert, for this season, of the Alice Seckels' Matinee Musicales, in Oakland, will present Lydia Ferguson, mezzo-soprano, in a charming program of "chansons en costume," in the Oakland Hotel Ballroom next Tuesday afternoon, at 2:30 p. m. Miss Ferguson's program is distinctive for its variety, presenting in authoritative costume of each country, folk songs of France, Brittany and Czechoslovakia.

The New York Evening Post had this to say of Miss Ferguson: "Had Lydia Ferguson sung no other interesting songs at her recital yesterday, the group 'A Day in Low Brittany' would have been well worth going far to hear. Enchantingly simple, naïve songs from the heart, the small masterpieces appealed as only the real thing in art can. She conceived them in a charming spirit and presented a fitting picture to the eye, with her pretty head bound in a white kerchief. She sang at length, also, and sang the well-known little songs of Brittany will be remembered by the hearers when others have been forgotten in the fog of many recitals."

Assisted by Elizabeth Alexander at the piano, the following program will be presented: Chansons Populaires at Satyrus XVIII Siecle (en costume) Le Cycle du Vin; Les Belles Manieres; Les Filles de la Rochelle; Quand On Voit Ça; Le Petit Mari; A Day in Low Brittany; Sunrise; Working in the Fields; Love Song; Prayer; Angelus; Nightfall; American and Modern Spanish—American Indian Lullaby (arranged by Loomis), Negro Spiritual (arranged by Burleigh), El Pano Moruno (De Falla), Seguedilla Murciana (De Falla), Clavellitos (Valverde); Czechoslovakia folk songs—Pod Prunem, Les Nuits de la Forêt (Cottage Window) (arranged by Fiske), Pri Dunaju Saty, Peru (arranged by Novak), Ne Vydava Saty (arranged by Novak), Nestujte Mladenci (The Quest) (arranged by Novak).

SCHMITZ SCHOLARSHIP AWARDS

The E. Robert Schmitz Master Season, at Madison, Wis., closed August 26th with the final awarding of the scholarship for work accomplished during the six weeks session. Two of the contestants were so close in their total average (less than one point in difference) that the scholarship was divided between them—Michael Cross of London, England, and Miss Ruth E. Dyer, Ann Arbor, Mich. The third, Miss Holoyoke College, Mass. A third contestant, Mrs. Edith Rinkovitch of Denver of the faculty of the Blanche Dingley Mathews' School, fell only a little over one point below the highest mark, and the fourth in grading was Miss Louise Vroman, of the faculty of the Wisconsin School of Music of Madison, Wis.

Mr. Schmitz announces that this year's average standard reached in the written papers on the work of the technique class, exceeded that of excellence those of the two previous years, and the high grade of work attained in all six requirements for the scholarship, places the work of this session on a higher plane than

ever before. This is the third scholarship award, and with the advance in each year's standard, an excellence of attainment is assured, which is placing the work of these Schmitz Master Classes at an extremely high level, and is a credit to the musical work being accomplished in America.

Invitations from several cities in different sections of the country have already been given Mr. Schmitz for next summer's class. The place decided upon will be announced sometime in the late fall.

Lorraine Ewing's Pupils—Lorraine Ewing presented her junior and intermediate pupils in a piano recital at her studio on Ashbury Street last Saturday afternoon, December 6th. Solos and duets from the well-known masters were interpreted in a manner to reflect great credit on teachers and participants. Those taking part included the Misses Elizabeth McWood, Marie Matney, Rose Smithurst, Edna Morris, Helen Hoffmann, Mildred Shay, Betty Sturmer, Lois Blumenthals, Dorothy Damarell and Masters Jack Belz, Edwin Bartlett, Harold Parks and Hunter McLaughlin. On Saturday evening, December 20th, Miss Ewing will present her advanced students in a studio recital which will be reviewed in a later issue.

Betty Sturmer, eleven-year-old pupil of Lorraine Ewing, played from KPO on Tuesday afternoon, November 25th. Her selections were Poupée Valsante by Poldini and To Spring by Grieg. The listeners were delighted with the interpretation of her two numbers.

STUDIO ACTIVITIES

The Durini Vocal Studio will introduce a number of pupils in a Yuletide Recital on Saturday evening, December 20th when the following program will be presented:

Duet—Dramatic and Mezzo Sopranos—Chi son tu chiami (La Gioconda), (Ponchielli), Mrs. Violette Whelan, Mrs. Shirley Hopkin Porter; Basso Cantante—Infelice (Ernani) (Verdi), Howard Peck; Lyric Soprano—When You Are Far Away (Hull), Anna O'Toole; Baritone—(a) Non Ever (Mattei) (b) Because (D'Harlelot), John Ostrum; Mezzo Soprano—Habanera (Carmen) (Bizet), Mrs. Shirley Hopkin Porter; Lyric Tenor (a) Oh tu che in seno agli angeli (Verdi), (La Forza del Destino), (b) Eleanor (Coleridge-Taylor), Louise Leimbach; Lyric Soprano—La Primavera (Strauss), Alice Bradley; Baritone—(a) Vi Ravisso o luoghi ameni (Bellini), (La Sonambula), (b) Clang of the Forge (P. Rodney), George E. Smith; Dramatic Soprano Mezzo—Face, Pace mio Dio (La Forza del Destino), (Verdi), Mrs. Violette Whelan; Duet—Mezzo Soprano and Baritone—Se tu mami mi ben (Carmen) (Bizet), Mrs. Shirley Hopkin Porter—John Ostrum; Duet—Dramatic Soprano and Baritone—La ci darem la mano (Don Giovanni) (Mozart), Mrs. Violette Whelan George E. Smith; Mezzo Soprano—Voce di donna o d'angelo (La Gioconda), (Ponchielli), Mrs. Shirley Hopkin Porter; Lyric Soprano—The Wren (Benedict), Alice Bradley; Duet: Gay Butterfly (Hawley), Alice Bradley—Mrs. Shirley Hopkin Porter; Dramatic Soprano Mezzo—In Loveland (Maz-Zucca), Mrs. Violette Whelan; Duet—Lyric Soprano and Tenor—Son geloso del zeffire errante (La Sonambula), (Bellini), Alice Bradley—Louise Leimbach; Mme. Lillian Slinkey Durini, director and accompanist.

CONNIE TALMADGE AND COLUMBIA PARK BOYS

Hollywood—It's been four days since we were in Glendale, but we'll bet they are laughing yet. For such a torrent of laughter was released the night that Connie Talmadge's newest picture was previewed at a small neighborhood theatre that we know it couldn't have stopped by this time. Never in all our experience have we heard louder and more continuous howls of merriment. Connie has come back with a mighty "bang." She is splendid as the young American heiress who goes to England and "starts things." She is appealing, lovely to look upon, and gives a fine performance.

And what a cast! Ronald Colman, who proved a sensation in drama with Lillian Gish in "The White Sister," proved that he is also one of the finest of comedians. There is a scene where he comes to the castle that he has just sold to Connie's father which fact he has forgotten because he is much under the weather—and enters while Connie is sleeping there. A glass partition separates two of the rooms, and the light shines through from the second one. There is a scene where Colman tries to hang his hat on the shadow of a hat-rack that equals the finest things that Charlie Chaplin has ever done. Then you know how funny Albert Gran was in "Tarnish." He has an even faster role here as the American millionaire, and he keeps you laughing every minute. Jean Hersholt is the fourth to be cast for big opportunities, and Jean, too, sets a new mark for himself.

Her Night of Romance was written by Hans Kraell, author of The Marriage Circle, and this is a considerably superior picture. Sidney Franklin directed and has supplied some splendid touches and a high tension of action and mirth throughout.

It's the best—in every way.

P. S.—EXTRA—Even Buster Keaton, who was present, LAUGHED.

The Columbia Park Boys Band with all new tricks, acrobatic stunts and a whole bag full of laugh producing comedy material, will be the big feature of the stage offering at the Warfield Theatre following the Talmadge comedy film. A comedy film, short topical reels and the Local Lads will also be shown. Several and the music masters will provide a concert and appropriate music with the pictures.

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Music in Berkeley

Berkeley, Dec. 9, 1924.
Radiana Pazmor, mezzo contralto, appeared in a most satisfying recital at the Twentieth Century Club. December 4, under the management of Zannette W. Potter. Miss Pazmor possesses a magnificent instrument capable of expressing the entire gamut of emotions. Her singing was characterized by splendid musical intelligence, fine diction and dramatic intensity. The assisting artists included George Stewart McManus, pianist, Mary Pasmore, violinist, and Dorothy Pasmore, cellist. The program follows: Songs in Russian—The Soldier's Wife (Schewtchenko) (Rachmaninoff). Still Do I See Thy Face (Malkoff) (Rimsky-Korsakoff). O Thou Willow (Tolstoi) (Rachmaninoff). Hopak (after Schewtchenko) (Mussorgsky). Miss Pazmor; Trio—Brahms, Trio in B major, op. 8, George Stewart McManus, piano, Dorothy Pasmore, cello, Mary Pasmore, violin; Songs in English—The Heart Worshippers (Holtz), Over the Mountains (old English), (arranged by Robert Quilter), Lullaby (old English) (Peter Warlock), As Ever I Saw (old English), by request (Peter Warlock), Miss Pazmor; Songs with Trio Accompaniment—The Message (H. Bickford-Pasmore), (Arlo Bates), Mandoline (Verlaine) (arranged by Pasmore) (Debussy), Chere Nuit Aenis (arranged by Pasmore) (Bachelet), Adieu Forets (aria from Jeanne d'Arc) (Tschakowsky).

An interesting Concert-Recital was given Saturday evening at the Hillside Club by Julia Haanas Cochrane, violinist, assisted by Emilie Lancel, mezzo soprano. Grace Jarges and Walter Wenzel were the accompanists. All the artists were well received.

The Etude Club (Mrs. Frank Clark, president) gave their Christmas concert Monday, December 8, at the Twentieth Century Club, and an informal reception followed. The choral section of the club was heard in a group of fine Christmas carols which were beautifully rendered under the capable direction of Lowell M. Redfield. Carrie Emerich, pianist, gave a particularly interesting group, including the C Sharp Minor Polonaise (Chopin), Danse (Debussy), and Pan and Cavalier Fantastique (Godard). Mrs. Emerich's playing is at all times convincing and poetic; her tone is musical and of splendid volume, almost vocal in fact but never forced.

Others appearing on the program included Henry L. Perry, Mrs. H. B. Jacobus, Mrs. Martin Warner, Mrs. R. H. Mower, Florence Ruth Brown, Claire H. Upshur, Dorothy Dunyon, Selma Mayer, Dorothy Wines Reed, Mrs. Milton Schutes and Mrs. Schnabel.

F. P. M.

NEW EDWARDS COMPOSITION TO BE HEARD

George Edwards, well known member of the faculty of the Arrillaga Musical College, will present an anthem composed for the celebration of the hundredth anniversary of the birth of Thomas Starr King. The celebration of this event is to be held at the First Unitarian Church, Sunday morning, December 14th. The new anthem has been written for tenor solo, chorus and organ accompaniment to the following poem by Bret Harte upon hearing of the news of the death of the great California pioneer.

Believing Guard

Came the relief, "What sentry, he!
How passed the night of thy long waking?"
"Cold, cheerless, dark, as may befall,
The hour before the dawn is breaking."
"No sight? No sound? No nothing save
The plover from the marshes calling,
And in your western sky about
An hour ago a star was falling."

BRET HARTE.

The members of the Junior San Francisco Club under the direction of Lillian Birmingham will present the program at the regular meeting of the San Francisco Musical Club, Thursday, December 18, at 10:30. The members participating will be Evelyn Merrill, Julia Merrill, Marie Carroll, Amelia Satoque, Marian English, Vivian Shaw, Dorothy Scholy, Dorothy Frisbie, Helen Heilbroner, Aileen Nichols, Marian Henderson, Dorothy Bostwick, Dorothy Bass, Elizabeth Coghlan, Virginia Coghlan. A charming Christmas Fantasy is being prepared by these young people. They will be assisted by the Junior Orchestra of the Community School of Music, under the direction of Miss Gertrude Field.

OAKLAND ORPHEUS CLUB CONCERT

A contribution to the Yuletide season will be the concert of the Oakland Orpheus, scheduled at the Auditorium Theatre, Oakland, Tuesday evening, December 16th. The annual Christmas concert marks the beginning of the thirty-first season of this popular musical organization, whose influence has been a factor in the development of good choral music in the Bay Region. Composed of almost one hundred business and professional men who lend their voices and financial support for its maintenance, the training has developed an ensemble and tonal quality equal to the best singing societies.

That the community appreciates the aims and accomplishments of the Orpheus is attested by the fact that the seating capacity at its concerts is inadequate, although no tickets are sold to the public. The following

program will open and close with Christmas carols in special stage settings: Hark, the Herald Angels Sing (Mendelssohn), At Sea (from the Golden Legend) (Dudley Buck), The Big Brown Bear (Mana Zuca), Tenor Solos—Star Veloso (Salvator Rosa), Thine Eyes Still Shined (Edwin Schneider), Charity (Richard Hegman), Lolita (Puzzi-Pecchia), Charles F. Bulotti; Jesus of Nazareth (Gounod), with Baritone Solo by Carl F. Volker; Mosquitoes (Paul Bliss); Aris for Soprano—Thou Brilliant Bird, from Perle du Bresil (David), Mme. Lorna Lachmund, accompanied on flute by Kathryn Woolf; A Plainsman's Song (Paul Bliss), Going Home (from the New World Symphony) (Dvorak); Duet for Soprano and Tenor—Parigi, O Cara (from opera La Traviata) (Verdi), Mme. Lachmund and Mr. Bulotti; The Walts (Past Three O'Clock) (Tune London Walts). Nah Lindy Lou (Strickland), O, Holy Night (Conte, de Noeli) (Adams), Charles F. Bulotti and the Orpheus.

The concert will be under the direction of Edwin Dunbar Crandall, with Hattie Beatty Roland at the piano.

MUNICIPAL CONCERT

The latest of the great line of Auer pupils to win laurels in the American musical world is Miss Cecilia Hansen, young Russian violinist, who will appear as guest artist with the San Francisco Symphony Orchestra, Alfred Hertz, conductor, in the third municipal "pop" concert, the night of December 19. Miss Hansen began her musical career at an early age, studying under Zukovsky, now the principal of the Chicago Symphony Orchestra. She recently renewed acquaintance with her old master in a concert given with the great Chicago organization. Later the young Russian continued her studies under Professor Leopold Auer, and won first prize at the Petrograd Conservatory in 1914. Her classmates were Jascha Heifetz and Toscha Seidel.

The World War interrupted her plans for a European tour and she played successful concerts in Russia for a few years. She escaped from Bolshevik Russia, made a triumphant debut, and gave concerts in Finland, Austria, Germany and Scandinavia. Little more than a

should sing. The same is equally true in her singing of Spanish, French, Russian, German, English, or whatever medium she chooses.

The following review gives a fairly good idea of her style:

"This is but one way of trying to explain Isa Kremer as a song-interpreter of simply amazing resources. Vocally, dramatically and linguistically she is equipped as is no other singer who comes to mind, and it is evident at every moment that she has prepared each song with infinite attention to its possibilities as a miniature music drama. Nothing is overlooked, from the significant twitch of a skirt to the eloquent lift of a finger; but nothing is overdone. Pause and pose are assets perfectly understood by this fascinating little chanteuse. So is the art of pectoral attire. With smoothly parted and brushed (not bobbed, thank heaven!) black hair wears large ear-rings entirely suited to her oriental type and puts on frocks of bold silhouette, bright coloring and generous drapery.

She is altogether almost weirdly exciting to both the eye and the ear; somebody who stands quite alone in her field and who is unlikely to encounter any serious competition for a good while to come, at least in the United States."

Miss Kremer will also sing in Oakland at the Lurie Theatre Monday evening, December 15.

CHAMBER MUSIC SOCIETY

On December 15th, the Chamber Music Society of San Francisco will appear in the second concert of Miss Patricia's Oakland series, the first of which was so successful that the concert had to be transferred from the Oakland Hotel ballroom to the Auditorium Theatre. The greatest interest has been aroused in Oakland in the appearance of the Chamber Music Society, and this success has been heretofore unprecedented in Oakland. The program for Monday evening will be: Frank Bridge—Quartet, E minor, for strings; Brando-Buys—Quintet, D major, for flute and strings; Beethoven—Scherzo; Schubert—Variations (Death and the Maiden) from the D minor quartet; Haydn—Vivace for String Quartet.

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This brilliant dramatic soprano is now filling many engagements. She has taken Constance Balfour's class while the latter is in Europe, and was chosen from a list of twenty applicants for the position of Soloist of the Temple Baptist Church of Los Angeles. In addition to a voice of fine dramatic quality, she possesses a magnetic personality. She uses the sweet-toned, singing

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year ago she made her American debut in New York. Enthusiastic reports of her Eastern concerts influenced Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, to engage Miss Hansen for an appearance in the city popular series. Seats are now selling for the concert at 50 and 75 cents and \$1.00.

ISA KREMER

"Live the Life, Sing the Song" is the motto of Isa Kremer, famous international balladist, who comes to San Francisco for two concerts, the first at Scottish Rite Hall, Friday evening, Dec. 12 and Sunday afternoon at the Alcazar Theatre under the management of the Elwyn Concert Bureau. Miss Kremer has the unusual gift of being able to interpret the folk songs of nearly all nations so realistically that when she sings Italian, and Italian would think that that was the real tongue in which she



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Impending Musical Events

ELMAN TO PLAY AGAIN

Following the tumultuous acclaim with which Mischa Elman was received at his recital last Sunday afternoon comes the good news that the great Russian violinist is to play once more for his thousands of San Francisco admirers. Enthusiasm such as was witnessed last week has rarely fallen to the lot of a visiting artist, and in return a visiting artist has rarely given as gloriously of his art as Elman did to his auditors last Sunday. Critical reviews of his achievements, in the San Francisco newspapers reached the point of highest enthusiasm.

"Elman gets out of his violin every nuance of meaning and beauty that it possesses." "Underneath the surface of his brilliant technique is a continuous warmth, and his lyric tone holds an admirable singing and carrying quality takes on deeper hues." "Violinist * * * rose higher than in any of his previous appearances in San Francisco." These and many other laudatory excerpts of the pen of Redfern Mason, Ray Brown, Mollie Merrick and other San Francisco writers, attest to the conquest of his hearers made by Elman.

With Josef Bonime, the eminent pianist, again in the role of accompanist, Elman will play a program entirely different from his first offering, at the Columbia Theatre, Sunday afternoon, December 21st. This will positively be his final recital appearance in San Francisco this season, and he will play the promised Fantasia Rhapsodique by Albert Dupuis which was omitted from his last Sunday's program. This composition is from the pen of the Belgian composer, was written some time ago but has never before been presented in America. It is said to be of extraordinary musical proportions and a work of profound merit. Other programmed numbers include the Bach-Nachz Partita, in B minor, the Barbella-Nachz Lullaby, Elman's arrangements of "Contredanse" by Beethoven and Nocturne by Grieg, the Brahms-Joachim Hungarian Dance in A major, Auer's arrangement of Lenski's aria from Eugen Onegin, Palmgren's Oriental Serenade, Wagner-Wilhelm's Albumblatt and I Palpit by Paganini.

THE DENISHAWN DANCERS

Those who love music know that there is always a treat in store for them in the program of the Denishawn Dancers, for Ruth St. Denis and Ted Shawn, aided by their able musical director, Louis Horst, always succeed in bringing music of the highest quality to the accompaniment of all their dances, and especially so in the music visualization section. This year the tendency runs to the modern note, but not into the freakish and grotesque moderns. Among the two score compositions which will be visualized are Suite for Piano and Violin by Eduard Schurt, Three Preludes by Scriabin, Adagio Pathetique by Godard, and Voices of Spring by Strauss, all of which are on the first program, to be given Monday and Tuesday nights and Wednesday afternoon, at the Curran Theatre.

On this program, as well, are the Brahms Waltz (opus 39, No. 15) and the Liszt Liebestraum. Ted Shawn will visualize the Adagio Pathetique of Godard in a Sculpture Plasticque manner. His plastic movement is the result of the combination of great beauty of conception with extraordinary muscular control, which produces an even and unbroken flow from posture to posture, the whole dance being performed on a large pedestal. It is truly living sculpture. The opening and closing picture of the Voices of Spring danced by the Denishawn Dancers will be an exact replica of the famous Botticelli painting, Spring.

SOPHIE BRASLAU AT COLUMBIA

Charming Sophie Braslau, one of the few native singers who is held in as high esteem in England as in this country, will face a houseful of her admirers at the Columbia Theatre Sunday afternoon. The story of the rise of Braslau fills an important page in American musical history. Her discovery by Gatti-Casazza at the home of a prominent singing teacher in New York, from whom she was taking vocal training, her engagement by the Metropolitan and her meteoric rise to fame and position with the foremost of the world's operatic organizations has been told and retold, and forms the most striking example of the possibility of rise to the top by an American artist. This is her third tour to California in as many years, a record rarely achieved by any singer or instrumentalist, but according to her manager, Selby C. Oppenheimer, justified by the demand to hear her every season by music lovers. She is unique among recitalists, being the one big operatic star whose concert programs are at once fascinating and important musically. Louise Lindner will be at the top by an tickets are obtainable at Sherman, Clay & Co. or at the Columbia Sunday. The program follows: Ah Perida (Beethoven), Liebesbotschaft, Der Doppelgänger, Erlking (Schubert); Water-Bird (Negro song)

(arranged by Avery Robinson), Londonderry Air (old Irish) (arranged by Bibb), Christmas (Werner Josten), The Singing Girl of Shan (Alice Barnett), Mother of Lilies (Cecil Forsyth), To One Who Passed Whistling Thru the Night (C. Armstrong Gibbs), The Old Refrain (Kreisler); Night (Rubinstein), Pastorale (Stravinsky), The Little Fish Song (Arensky), Dnepr (by request) (Moussorgsky), Malaguena (Pagano).

SCHUMANN-HEINK

Local veterans of the World War are understood to be arranging a fitting welcome to Mme. Schumann-Heink when the famous contralto arrives here to sing on Sunday afternoon, January 11th, at the New Columbia Theatre (formerly the Tivoli).

Known as "Mother" to thousands of doughboys and gobs to whom she sang almost continuously during and after the war in camp and in hospital, she is remembered gratefully for the lavish use of her glorious voice for their comfort and cheer. They have not forgotten her tact, her sympathy and her unflinching sense of humor. Most of all, they remember that no call has ever been made upon her time or her talents that has not been met as promptly as possible, no matter what the circumstances, and generally at her own expense. Probably no other person, certainly no other artist, is held by them in such affectionate esteem, and there are no other interests so absorbing to the greatest of con-

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Mme. Schumann-Heink comes to San Francisco under the management of Selby C. Oppenheimer.

LORING CLUB CONCERT

The program announced for the Christmas Concert of the Loring Club—this being the Second Concert of the Club's Forty-eighth Season—at Scottish Rite Auditorium on the evening of Tuesday, December 16th, includes a number of compositions for men's voices to be heard on that occasion for the first time in San Francisco.

Among these is an unusual work by Arnold Bax, one of the most famous of the Modern English Group of Composers, the words which he has set to music being a Carol of the Fifteenth Century entitled Now is the Time of Christmas. This composition for chorus of men's voices and solo violin with accompaniment of strings and piano, is of boisterous gaiety and makes strenuous demands on all the performers; among the composer's directions is that one portion shall be sung "riotously."

Another attractive new number is Frederic Field Bullard's Hunting Song (Oh Hunting Would Stay) from his opera King Arthur, while Schumann's The Dreamy Lake is practically new to the Club program, as it has not been sung since sometime prior to the Fire of 1906; this beautiful composition of Schumann's is a capella, while Bullard's Hunting Song has the accompaniment of strings and piano. In response to the many requests that the program include Adolphe Adam's Cantique de Noel (O Holy Night) with Charles Gounod's Nazareth and Ring Out, Wild Bells, and the Old Carols, The First Nowell, The Boar's Head Carol, The Wassail Song, these and some others will be sung.

The soprano soloist will be Mrs. Juanita Tennyson, who will sing groups of songs and with the Club in Adolphe Adam's Cantique de Noel. The accompaniments will be by Benjamin S. Moore, piano, and eight strings with William F. Laraia as principal violin. The concert will be directed by Wallace A. Sabin.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XVII. NO. 11

SAN FRANCISCO, FRIDAY, DECEMBER 19, 1924

PRICE 10 CENTS

OLD AND NEW WORKS PLEASE AT SYMPHONY TWO CONCERTS OF A CONTRASTING NATURE

Beethoven's Pastoral Symphony Retains Its Youthful Freshness—Respighi's Ballade of the Gnomes Reveals Startling Realism and Extraordinary Skillful Scoring—Muri Silba Interprets Chopin Concerto in a Manner Worthy of an Artist of First Rank

BY ALFRED METZGER

Like a refreshing zephyr breeze the Beethoven Pastoral Symphony inaugurated the program of the fourth pair of symphony concerts at the Curran Theatre on Friday and Sunday afternoons, December 12th and 14th. Surely a composition that retains, after considerably over a hundred years, the freshness and fragrance which characterized it at the time of its first performance belongs to the immortal works of musical literature. And when we consider that a number of the modern and ultra-modern works are played a few times and forgotten we become more and more convinced that so far no genius has arisen on the musical horizon whose works possess the longevity of those of the masters of whom Richard Strauss was possibly the last one.

and that brings the freshness of the rustic outdoors into the concert room. Alfred Hertz was at his best when conducting this work. He showed that he loved it and consequently he put his whole heart and soul into giving it a most appealing expression. The members of the orchestra responded readily and played with that exceptional refinement and suavity which this work so greatly requires. The writer certainly enjoyed listening to this symphony and more than ever convinced that anyone who sneers at Beethoven, as so many of the ultra-modern disciples are prone to do, the less we think of their taste and intelligence.

In striking contrast to the conventionality of Beethoven's Pastoral Symphony was Respighi's Ballade of the Gnomes. If you enjoy the lines to which this music has been written and the licentiousness which pictures the themes and episodes, then you will enjoy the music written for it, for the music is indeed a worthy sequel to the story. If you are repelled by the experiences of the "filthy husband" and the "cruel widows" whom "a wild frenzy possesses," then, if you are sensitive, you will be repelled by the music, for the latter does not in any way idealize or refine the story. The music at times is as "filthy" as the husband and as frenzied as the widows. And necessarily timid natures must shrink from it.

But as an intellectual proposition the music is one of the most skillfully designed programmatic works we have ever listened to. It is scored with a knack for color effects and bizarre combinations of instrumental groups that is positively uncanny. The composer has so successfully mastered the tone paintings of the powerful episodes of the poet that at times you are startled with a realism of the music. Naturally such music requires exceptional musicianship for adequate interpretation. Mr. Hertz has succeeded in bringing out the most gripping phases of the work with thrilling effectiveness and the musicians, notwithstanding the almost insurmountable technical difficulties of the score, especially those of woodwinds, interpreted the works with apparent ease and consistent discrimination in phrasing.

This exceptional program closed with the Chopin E minor concerto No. 1, played by Muri Silba, a pianist of exceptional ability. Some of our friends and colleagues sort of condescendingly speak of this young pianist as being on the way of becoming a first class artist. We do not think that any condescension is necessary. Miss Silba is already an artist of the first rank. And we can not believe that she is just beginning to make herself known. We are willing to wager anything handsome that Miss Silba is an experienced concert artist who has achieved triumphs elsewhere and does not come to San Francisco to begin a career. Miss Silba needs no excuses. She played the Chopin concerto with an artistry, an intelligence, a judgment and a fluency of technique that stamps her immediately as a virtuoso of the first rank. Of course, she is young, and, like all great artists, she will gradually mature and broaden as her experience increases. But she is today an artist worthy to appear with any symphony orchestra to the world and Alfred Hertz surely had to make no concessions to add her to the list of distinguished soloists appearing with the San Francisco Symphony Orchestra.

The brilliancy of her runs and octave passages, the softness of her pianissimo, the colorful variety of her phrasing, the delicate distinction of her Chopin interpretation, the caressing quality of her touch and the intelligent conception of

(Continued on Col. 4)

Isa Kremer Predominates in Her Individualistic and Rare Interpretation of Folk Songs, Giving Them Style and Individuality—Sophie Braslau, One of the Few Genuine Contraltos in the World, Predominates in the Refinement of Classic Interpretation

BY ALFRED METZGER

One of the most unique and characteristic musical events we have ever attended was given by Isa Kremer at Scottish Rite Hall on Friday evening, December 12th, and at the Alcazar Theatre on Sunday afternoon, December 14th. Miss Kremer stands entirely alone in the sort of entertainment she furnishes. You can not regard her as a concert artist usually known by that title. She is more than that. She is an entertainer, using the term in its very highest and most dignified form. Her programs consist exclusively of folk songs during which the artist uses ten or twelve languages and she enunciates these languages as if she actually is able to converse in them. She knows the sense of idioms and she realizes the significance of the humor or pathos specially adapted to various nationalities. It is an art that is so rare that most people can not appreciate it to its fullest degree.

And the strangest part of Miss Kremer's genius is that she can make you realize the pathos and the humor, or consequently is able to arouse in you tears or laughter, even though you do not understand the language in which she sings. Of course, many artists are able to do this with operatic arias or classic songs of a specially well defined tragic or humorous nature, but to do this with the simple folk songs of the people, whose composer is not even known, requires a simplicity of style and adaptability of nature which but few people possess. Miss Kremer is a genius. There cannot be any question about that. And while her voice does not reveal any signs of consistent training it has the quality that resonates and appeals. She has her place among the great artists of the day, just like Challaipa whose declamatory style is not altogether foreign to the style of Miss Kremer.

The simplicity and appeal of her art is reflected in the simplicity and charm of her personality. Her acting does not mar the dignity of her singing. On the contrary, both her acting and her singing blend in a manner so that one seems to dovetail with the other. In order to thoroughly appreciate the genius of this skillful interpreter it is necessary to understand at least some of the languages she employs. We were fortunate enough to understand her German, her English, her French and some of her Italian, and we found that in every instance she did not obtain a correct idea of diction, but she succeeded in establishing the atmosphere of the song—something that but few artists are able to do in any but their mother tongue.

If you wish to enjoy an hour or two of genuine happiness and refreshment of mind and soul don't miss the third Kremer concert which the Elwyn Bureau will announce shortly.

Notwithstanding the competition of two other events Sophie Braslau attracted a large audience to the Columbia Theatre on Sunday afternoon, December 14th. Miss Braslau's program has been published in these columns repeatedly prior to her appearance and it is therefore not necessary to repeat it again at this time. With the exception of but one slight change the program was the same as printed previously. Miss Braslau belongs to the few genuine contraltos published in the concert stage today. We have plenty of mezzo sopranos and no real mezzo contraltos, but genuine contralto voices are indeed very rare. Miss Braslau is one of the two exceptions that come to our mind today. Mme. Schumann-Heink being the other.

Furthermore Miss Braslau possesses a voice of great richness and resonance which lends itself so splendidly to the expression of deep sentiment. She sings

with an abandon and thrilling dramatic fervor that reaches the very depths of one's soul and that never fails to strike a responsive chord in the hearer. Whether it be a classic by Beethoven or Schubert, whether it be a folk tone of Hebrew origin, whether it be an American or Russian song Miss Braslau does not fail to sound its depths of sentiments. And in doing so she gives every ounce of energy at her disposal from the beginning of the program to the end. Miss Braslau gives one hundred per cent of her art and magnetic personality, and by doing this she draws toward her an



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audience that becomes more and more enthusiastic as the program progresses and that finally refuses to leave the concert hall until its artistic greed for more has been thoroughly gratified.

Sophy C. Oppenheimer's announcement that Sophie Braslau will give another concert met with the thorough approval of the audience and since the next concert will take place at the new Columbia Theatre, formerly the Tivoli Opera House, an even larger audience can be accommodated than could be attracted at the cozy Columbia Theatre on Geary Street.

(Continued from Col. 2)
her interpretation, combined with the remarkably adequate and musically orchestral accompaniment furnished through the mastery of direction of Alfred Hertz, afforded an enjoyment and delight that is not frequently experienced at the best concerts.



MME. ERNESTINE SCHUMANN-HEINK

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Some time ago we stated that Percy Grainger told us the difference between the old and the new school of composition to be that the old masters principally described certain conditions and emotions, while the ultra-modern school deals solely with the mental processes of the composer while experiencing certain conditions or emotions. However, we find in this pastoral symphony much that is felt by the composer as he wrote this work. But while we understand what Beethoven tells, and while we rejoice in the beautiful sentiments which this work conveys, most of the ultra-modern compositions leave us puzzled and confused. Beethoven touches our heart and makes us happy and contented, the ultra-modern composer touches our mind and gets us excited or confused.

It is too late now to analyze this symphony. It has been done quite frequently and by better writers than we are, but at the same time we feel tempted to rejoice in a work that says so much in so modest and unassuming a manner

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ALFRED METZGER

Editor

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Tel. Alameda 155
Miss Elizabeth Westgate in Charge

San Jose Office, 1605 The Alameda, Tel. San Jose 1581
Edith Huggins in Charge

Seattle Office, 1115 23rd Ave. North, Seattle, Washington
Mrs. Abbie Gerish-Jones in Charge

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TWENTY-FOURTH YEAR

Editorial Discussions

Again the holiday season is at our door. Before another issue of the Pacific Coast Musical Review is published Christmas will have again gone into history. We do not like to have this season of the year pass by without extending to our readers and friends the customary compliments of the season. This holiday spirit should remind everyone dependent upon music as a livelihood how necessary it is to permit the gentler emotions of life to permeate one's own mode of living. Instead of constantly finding fault and criticizing for the sake of showing one's "smartness," it is not more profitable in every way to assume a more tolerant attitude toward our fellow men? Let us co-operate, instead of antagonize each other. Let us join our forces to accomplish something great for our community, instead of individually antagonizing those whom we do not consider our "equal."

How many of you who live in California realize how fortunate you are? A little rain, a little cold spell, a little storm causes complaints and hopes for improvement in climatic conditions. At the same time, take it all in all, California has the finest climate in the world, and the writer knows what he is talking about. In the long run you will discover, if you investigate, that the beautiful and mild days overshadow the disagreeable days during the course of a year. As it is with the weather conditions so it is in artistic circles. There are too many people with a chip on their shoulder. If things do not go their way they take it as an intentional personal effort which one of their enemies has staked for their particular benefit. If they can not get as many engagements as they think they should, they blame the public, the managers, the music clubs and music critics.

The musical profession, like any other profession, should stand together—should co-operate. The music lovers and students should join the music clubs. The music teachers should join music teachers' associations. The vocal students should join choruses, and artists should form an association of their own. There is nothing like co-operation. The Pacific Coast Musical Review needs the support of the profession. It is willing to co-operate with the profession to increase its income. It is not a question of trying to get so much out of your fellowmen as it is a question of how much you can achieve by working shoulder to shoulder with your fellowman. There are thousands of people interested in music in the bay region. Imagine if you could get these thousands of people co-operating toward one great, big, unselfish end! How much could be accomplished in the cause of music?

The Musical Association of San Francisco needs \$35,000 additional funds, because some of the guarantors have not met their pledge. The Exposition Auditorium holds 10,000 people. In order to raise these \$35,000 every one of the 10,000 people would only have to contribute \$3.50. But at least 20,000 or 30,000 people are enjoying our symphony concerts, so that an individual symphony enthusiast would only have to contribute a little over a dollar to make up the sum necessary to put the symphony season on a paying basis. Surely A. W. Widenham's appeal should be heeded and the comparatively insignificant sum of \$35,000 distributed among 30,000 people ought to be quickly forthcoming. Affected by the spirit of the season, the immense usefulness of co-operation we trust that in the new year everyone musically interested in the community will see to it that the Musical Association of San Fran-

cisco will have no more cause to complain of lack of financial support. With these ideas in mind we wish everyone a very Merry Christmas and a happy and Prosperous New Year.

The death of Giacomo Puccini leaves a vacancy in the niche of operatic life in the world. It is unnecessary to tell Musical Review readers wherein Puccini earned for himself a place of fame in musical history. He is the outstanding figure in the modern school of Italian opera and if he had written nothing else but *La Bohème* he would be entitled to immortality. But in addition to this epoch-making work Puccini has written other operatic masterpieces that conformed to the world's opera lovers. His *Mme. Butterfly*, *La Tosca*, *Girl of the Golden West*, *Nanon*, and others, established for himself a lasting fame in the musical history of the world. No one has done more to honor the memory of Puccini in San Francisco than Gino Severi, conductor of the Warfield Theatre. His "Pucciniani" at the Warfield last week was indeed a most impressive memorial. It was played with a soulful abandon that characterized the friendship that existed between the distinguished composer and the brilliant conductor, and patrons of the Warfield Theatre, realizing this fact, were duly impressed. The world has lost another genius. May his soul rest in peace!

DENISHAWN ART OF RHYTHMIC EXPRESSIONS

Since rhythm is the foundation upon which music has been erected, the art of the dance is naturally intimately related to music. And if you attended the truly exceptionally artistic productions at the Curran Theatre this week you will agree that Ruth St. Denis, Ted Shawn and the Denishawn Dancers succeeded in blending their graceful terpischorean expressions with the beautiful music contained in their programs. The program is so extensive and so closely identified with the performance that a mere enumeration of its various parts would mean nothing to the reader who failed to witness the performance. We shall therefore confine ourselves to the interpreters.

Ruth St. Denis is the personification of musical undulation. Her every motion is grace personified. Her every gesture is redolent with sentiment and meaning. She has studied the Oriental art of the dance with the minutest care and intelligence and every one of her dance interpretations become a blending of exceptional color blending. As she takes pains to select her subjects so does she take pains to select her costumes and the entire ensemble of the stage fits into the atmosphere of the particular dance she selects. It is impossible to describe the beauty of Ruth St. Denis' art. The writer can only say that he regards this terpischorean artist as the greatest exponent of impressive and artistic dancing in our time.

Ted Shawn is equally efficient in his splendid plastic demonstration of the classic dance. In his *Adagio Pathetic*, wherein he represents a statue that comes to life, he certainly reveals an art of expression by means of motion which the writer has never seen equalled. There is vitality in his dancing and meaning in his muscular reflection. Everyone of the Denishawn dancers carries a special meaning in our time and unfortunately does not permit us to gratify our inclination. We can only congratulate Ruth St. Denis and Ted Shawn upon the careful and discriminating selection of their dancers.

Since we can only include in this review the program given on Monday and Tuesday evenings we must include the *Cuadro Flamenco*, a Spanish Gypsy Dance scene, which was unusually picturesque and realistic in its pantomimic progression. Unusually striking were the various Spanish shawls displayed on this occasion and the colorful effect of which added to the striking vividness of the scene. It was a magnificent spectacle. Those fond of something that is genuinely artistic should not fail to attend the remaining performances at the Curran Theatre this week if this paper reaches them on time.

H. B. TURPIN RETIRES FROM CONCERT WORK

After an association with Cecil Fanning extending over a period of 23 years, it is announced that H. B. Turpin, the baritone teacher and accompanist, will retire from the American concert field, and will live in Italy.

Mr. and Mrs. Turpin have purchased a villa in Florence, where at one time the teacher-accompanist was a frequent and celebrated singer, and soloist for the Philharmonic Society, later appearing as a recitalist before many audiences in Italy, England and the United States. While teaching, Mr. Turpin "discovered" Cecil Fanning, and subsequently devoted his entire time to managing and accompanying this artist, the latter having had his entire vocal training under the guidance of his teacher-accompanist.

Mr. Fanning and Mrs. Turpin are now on what is, in effect, the latter's farewell tour with the baritone, and within the past month given fourteen recitals in the Middle West. In addition, Mr. Fanning sang in two Cleveland performances of Francesco De Leone's new American opera *Aklalia*, of which he is the author and librettist.

During their two decades of joint recitals, Mr. Fanning and Mrs. Turpin have covered the United States and Canada many times, and have made four English tours. Their work has also been given unstinted praise by the press of Germany, France and Italy. Mr. and Mrs. Turpin will sail upon the completion of a series of engagements in Ohio and the Central West, motor-through Europe to Florence.

Cecil Fanning will continue his concert work, joining Mr. and Mrs. Turpin in Italy for a portion of each year.

Music in Interior California

Emma Mesow Fitch, the well known Fresno vocal artist and teacher, whose energy and enterprise contributes greatly to the rapid musical development of the central part of the State, presented one of her artist pupils—Thelma Joan Stratton—in the ballroom of the California Hotel in Fresno on Monday evening, November 17th. Miss Stratton is an exceptionally gifted coloratura soprano and the affair was a brilliant artistic success. Miss Stratton is in the prime of life, her youth and affability, her musical education in the evening after concluding her work in an office, (about six hundred guests responded to Mrs. Fitch's invitations) and Miss Stratton sang right into their hearts like a true artist. The complete program which was thoroughly enjoyed was as follows: Songs—(a) *Se tu mi fai* (If Thou Lovest Me) (Pergolesi), (b) *Unve te yes bleus* (Open Thou My Love Thy Blue Eyes) (Mascagni), (c) *Wenn die Rosen blühen* (When the Roses Bloom) (Benedict), (d) *Miss Stratton* (The Wren) (Linet Obligate) (Benedict), (e) *Herrot* (Samuel), Miss Stratton; Concertino—Opus 26 (von Weber), Richard Grauel; Aria—One Fine Day (Madam Butterfly) (In Costume) (Puccini), Miss Stratton; (f) Villanelle (Linet Obligate) (Benedict), (g) *Unve te yes bleus* (Pergolesi), Miss Stratton; (h) Liebestraus (From Tristan and Isolde) (Wagner-Liszt), (i) *Troika* (In a Three Horse Sleigh) (Tchaikowsky), (j) *Nocturne*, F. Sharp (Chopin), Daniel Popovich; Jenny Lind Group (In Costume); (k) *Silver Threads Among the Gold* (Linet Obligate) (Danks), (l) *Comin' Thru the Rye* (Mearham), (m) *The Last Rose of Summer* (Marta) (Foloway), Miss Stratton. The assisting artists were: Daniel Popovich, pianist, Richard Grauel, clarinetist, and Maria Sutton, Durrath, accompanist, all of whom justly shared in the honors of the evening.

Elman in California Cities—Following his appearance in San Francisco at the Columbia Theatre Geary and Mason, tomorrow afternoon, Mischa Elman will remain over to spend Christmas with his friend and manager, Selby (Oppenheimer). He will then make a quick journey to Arizona, where recitals are to be given in Phoenix and Tucson, returning to California to fill engagements in San Diego, Long Beach, San Jose, Santa Cruz and Eureka. This will be the first time a great artist of the world standing of Mischa Elman has ever appeared in either Santa Cruz or Eureka, and the music-lovers of those communities are exerting every effort to make his visit a civic as well as a great musical event.

Marjorie Marchers Fisher, violinist, with Mrs. Earl Towner at the piano, gave a program of compositions by contemporary American composers at Scottish Rite Temple in San Jose on Friday evening, October 24th. The program, which was enthusiastically received by a large audience, was as follows: The Ascension Sonata (Ceil Burrell), Prelude No. 1 (Frederick Jacobi), Three Spanish California Folk Songs, (a)—A Fiddle Maiden, (b)—I Know Not If You Love Me, (c)—Old Maid's Song (Gertrude Ross), Chant Canaille (mss) (Thomas V. Cator), Humoresque (Albert Stossel), An Old Love Tale (Gena Branscombe), Crinoline (Albert Stossel), Indian Snake Dance (Ceil Burrell) Sonata in G (Albert Stossel).

HAROLD PRACHT DIRECTS PROGRAM

A musical program delighted friends of Harold Pracht in the handsomely furnished Ampico salon of the Wiley B. Allen Co. on Monday evening, December 8th. This event inaugurated the debut of the Mason & Hamlin Ampico which had been awaited for some time by those most interested in it. Mr. Pracht had invited people prominent in musical circles to enjoy the craftsmanship of this new instrument. The program was planned and incidentally listen to skilfully interpreted numbers by Constance Reese, soprano, Harold Dana, tenor, Harold Pracht, baritone, and Augusta Hayden, soprano. The critical and representative audience in attendance rewarded these artists with hearty and sincere applause revealing appreciation of their fine artistic instincts.

During the program, the guests were distributed by ballad singer of international reputation, and Mrs. Ralph Walker of Portland, Oregon, better known as Gene Bayson, a composer who enjoys considerable vogue in this country. Mr. Pracht preceded his program with a very clever dissertation on "program building," partly based on Dr. Speth's book entitled *Common Sense in Music*, and his remarks coincided with wit and reason. The program, which included both solo and accompaniment selections by the Mason & Hamlin Ampico, consisted of the following numbers: L'Alouette (Glinka), Richard Bulzig; Marche Humoresque (Dohnanyani), Dohnanyi; Lilacs (Rachmanoff), Rachmanoff; Ballade A Flat (Chopin), Leopold Godowsky; Scherzo E Minor (Bend-Sinoli), Josef Hofmann; Dixie (Deane), Harry J. Brown; Moonlight Sonata (Beethoven), Harald Bauer; Baritone Solo—Allerseelen (Richard Strauss), Papillons (Rosenthal), Moriz Rosenthal.

It is just as much to the interest of the musical profession to have a music journal widely circulated among the music public as it is in the interests of the publication. There are problems which none other but a music journal will discuss.

Short Items of Interest

The San Francisco Teacher's Institute began its session with a meeting in the Exposition Auditorium on Monday morning, Dec 15th, with J. M. Gwinn, Superintendent of Schools, presiding. The session was opened with organ solos by Ida Waldrop, municipal organist, and the Star Spangled Banner lead by Miss Estelle Carpenter, director of music in the San Francisco Public Schools. Mr. Gwinn's address was followed by speeches of Acting Mayor Ralph McLeran and Fred Dohrmann, President of the Board of Education. Mrs. Marietta Johnson of Fairhope, Ala. and Dr. George Strayer of Columbia College gave the lectures of the morning, and Mrs. Ann Blotcky and Harry Perry rendered vocal selections.

Rena Lazelle, head of the vocal department of the San Francisco Conservatory of Music, gave the second of her four Vocal Round Tables with lectures at the Conservatory last Monday evening, December 15th. The subject on this occasion was Vocal Technic and it proved of such interest that the following event in this series, which will take place on Monday evening, January 12th, is being looked forward to with great pleasure.

Dr. H. J. Stewart, the distinguished American composer, municipal organist of San Diego, has composed a Cantata in honor of the completion of the magnificent Legion of Honor Palace donated to the cause of the war heroes by Mrs. A. B. Spreckels. The Cantata is written for mixed quartet and chorus and has been rehearsed for some time. Miss Estelle Carpenter, director of music of the San Francisco public schools, organized a chorus of four hundred voices which is already letter perfect in the score. The quartet consists of Mrs. Barbara Blanchard, soprano; Miss Lillian Birmingham, contralto; Charles Bulotti, tenor, and Charles Lloyd, bass. The cantata has been composed to the text of Milton's Legion of Honor. The exact date of its presentation will be announced soon.

Mrs. Evelyn Sresovich Ware, the well known pianist and accompanist, created an excellent impression at the most recent meeting of the San Francisco Music Teachers' Association, when she played the accompaniments for Mrs. Brebany, soprano, in a very discriminating artistic fashion. Mrs. Ware was recently elected treasurer of the California Federation of Music Clubs for which position she is especially suited because of her indefatigable energy and her knack to make friends. Mrs. Ware played at a concert given recently at the First Congregational Church and scored a brilliant triumph.

Faith Merriman, the charming young soprano will appear in concert in San Francisco during January. Miss Merriman has a large following of admirers in this vicinity and in the south where she now lives as well as in Washington, D. C., where she resided during the term of office of her aunt Alice M. Robertson, congresswoman. As a singer Miss Merriman has most satisfying qualities—a thorough musical background in training and experience, a gracious personality and attractive stage presence, a ringing voice and capacity for dramatic expression. Her varied programs are proof of the singer's ability to please through a wide range of demands.

The Chamber Music Society of San Francisco, under the auspices of L. E. Behymer, will appear in Phoenix, Arizona, on December 30th, Prescott, Arizona, December 31st, Santa Barbara, California, January 2nd, and Santa Maria, California, January 3rd. The ever growing success of this organization has created a large demand from outside points for their recitals, and this season promises to contain the largest number of bookings in the history of the Chamber Society of San Francisco.

Edna Drynan Carlson played four piano solos from KGO General Electric October 20th. Her program included compositions by Moszkowsky, Grieg and Scarlatti. Catherine Brown, sixteen-year-old pupil of Mrs. Carlson also gave a group of solos from KGO on October 17th.

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Pupils Activities and Studio News

JOS. GEO. JACOBSON PUPILS IN RECITAL

The Joseph George Jacobson Piano Class held its third monthly recital on December 12th, at the Baldwin Studios on Sutter Street. The audience showed enthusiasm and enjoyment towards the interesting program. The outstanding feature of the program was the playing of the G minor Saint Saens' Concerto by Gladys Wilson. She played it with temperament and discriminating phrasing. Sam Rodetsky's rendition of the sixth Rhapsody by Liszt proved that he is becoming competent to cope with technical difficulties. Marian Patrier Cavanaugh's Chopin numbers, the Dance Negre by Cyril Scott and a Berceuse by Hymus merited the enthusiastic applause she received. Rebecca Nacht and Lucille Borovic played two orchestral numbers with Mr. Jacobson at the second piano, the G minor Concerto by Mendelssohn of which Miss Nacht played the first movement and the Capriccio brilliant Op. 22 by the same composer. Both have made surprising progress. Their technique is fluent and both played with intelligence and comprehension of the compositions.

Myrtle Waitman played a group of solos in a manner that earned her enthusiastic approval from the audience and Vera Adelstein acquitted herself most creditably with the rendition of Tschaiakowsky's Sleighbells and the Cracovienne by Paderewski, especially the latter number was well executed. The opening number was a dainty Valse composed by Mr. Jacobson for two pianos twelve hands and played with precision by Messrs. Bernstein, Potts, Doran, Mathie, Karlin, Sousa. As added attraction on the program was a group of songs by Miss Helen Haist, pupil of Marie Partridge Price, who sang invocation by Kursteiner, Minnelied and Meine Liebe ist Grun by Brahms with much taste and poetic insight. She possesses a fine contralto voice, well-placed, and is a credit to her teacher. The rendition of the whole program gave evidence of seriousness of study and credit to the students and teacher.

Edna Drynan Carlson's pupils gave a piano recital at the Berkeley Piano Club Hall on Saturday evening, December 6th, when the following program was creditably interpreted: Waltzing Mice! (Duett) (Gaynor), Lawrence Ellery, Margaret Aldrich; The White Bunny (Mokrejs), Grandfather's Clock (Maxim), Doris Petri; Through Sylvan Glades (Risher), Gurine Jensen; Slumber Song (Gurlitt), Gordon Steers, (Pupil of Catherine Brown); A Starry Night (Carlson), Anne Lowden; The Black Forest Clock (Heins), Nell Aiken; The Pixies March (Brown), Catherine Coats; Silver Nymphs (Heins), Anita Barker; Chirping Sparrows (Triol), (Behr), Dorothy Damm, Gurine Jensen, Wilhelmien Jensen; In the Boat (Frankie), Jane Lee; Gipsy Rondo (Haydn), Waltz in a flat (Gurlitt), Janet Letson; Gitana (Heins) Dorothy Damm; Moment Musical (Schubert), Leontine Trzganec; Improviseur Mazurka (Lieding), Wilhelmien Jensen; Romance (Lieurance) Scarf Dance (Chaminade), Alan Nelson; The Swallows (Gobbaerts), Jean Rankie; Valse Caprice (Newlands), Madeline Eldridge; Daneri; Menuetto (b minor) (Schubert), Marian Letson; Hungarian Dance (Brahms), Madeline Eldridge; Rondo (Lavalere), Seguidilla (Alheniz), Catherine Brown; Du bist die Ruh (Rubin), Liszt; Milton Biscay; Ballet Music from (Rosamunde) (Schubert), Waltz in f major (Chopin), Margaret Aldrich; Concert Valse (Wienawski), Esther Ellersen; Country Dance (2 pianos) (Nevin), Catherine Brown, Mrs. Carlson.

Stella Howell Samson presented some of her pupils in a musicale at the B. Allen Studio in Oakland on Monday evening, December 1st. The following program was intelligently presented and enjoyed by a large and demonstrative audience: (a) Dancing Doll (Poldini), (b) Silver Spring (Mason), (c) Norwegian Bridal Procession (Grieg), (d) Florence (Grand Valse) (Liedling), Gladys Bastin; (a) Country Gardens (Grainger), (b) Kamenio Ostrow (Rubinstein), (c) 2nd Mazurka (Saint-Saens), (d) Chromatic Waltz (Godard), Frances Anderson; (a) Two Larks (Leschetizky), (c) Lucia (left hand alone) (arr. Leschetizky), (c) Waltz Op. 64, No. 1 (Chopin), (d) Cantique d'Amour (Liszt), Evelyn Rowell.

MUNICIPAL SYMPHONY CONCERTS

Supervisor J. Emmet Hayden, chairman of the Auditorium Committee announces that Mischa Elman, the world-celebrated violinist, will be the soloist to appear in the fourth municipal "pop" concert in Civic Auditorium on the night of January 15th in conjunction with the San Francisco Symphony Orchestra, Alfred Hertz, conductor. Cecilia Hansen, the brilliant violinist who appears this Friday in the third "pop" is characterized by critics as the "greatest woman" artist of the bow, while Elman is universally recognized as one of the master violinists of all time. Both artists are expected to draw record audiences. The city series will give San Francisco an opportunity to hear Mischa Elman at popular prices. This will be the first time that he has appeared in the United States at such nominal admission rates. The regular city scale of 50 and 75 cents and \$1.00 will pertain at this concert.

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Music in Berkeley

Berkeley, Dec. 15, 1924.

Elizabeth Witter, mezzo soprano, was heard in a recital of songs Friday evening at the Twentieth Century Club House with Ellen Edwards at the piano. Her program was of widely divergent styles and the audience applauded heartily with every indication of enjoyment. Miss Witter was especially convincing in her final group of folk songs and responded to a number of encores during the evening. Ellen Edwards played fluent accompaniments, achieving solo effects without intruding on the singer. The program follows: Sechli—Lungi dal Caro Bene, Gluck—O Del Mio Dolce Ardor, Brahms—Geistliches Wiegenlied with clarinet obligato, Strauss—Allerseelen, Strauss—Freundliche Vision, Wolf—Der Gartner; Arr. Emile Vuillermoz—Les Trois Princesses, Arr. Emile Vuillermoz—Chason Bretonne, Anciens Noells, Arr. Leon Roques—Les Rois Mages, Arr. Leon Roques—Il est ne le Divin Enfant, Arr. Julian Tiersot—Le Flanbeau; Anon—Words of George Munro—My Lovely Celia, Arr. Cecil Sharp—The Wraggle Taggle Gypsies, O, Old Irish—Arr. Hughes—Down by the Sally Gardens, Old Irish—Arr. Hughes—Ballynure Balad, Old Scotch—Leezie Lindsay.

Winifred Forbes, the violinist and teacher, presented a large group of pupils in recital Saturday afternoon at the Berkeley Piano Club. She was assisted by Augustine Allen, cellist, and the accompanists were Mrs. W. W. Layne, Esther Anderson and Edith Landon. The program included compositions of St. George, Handel, Sitt, Bach, Leclair, Mendelssohn, Tor Adlin, Tschalkowsky, D'Ambrosio, Ten Have and Weber.

Genevieve Wade Hatch presented Kreisli of Slammerdam "a Dutch opera in three acts," by Hendrik Jansen, in the Armstrong Auditorium Saturday evening. The principals included Harry Jay North, Shirley Hopkin Porter, William Henry Streln, Dubois Ferguson, Dean Scott Donaldson, William A. Tremayne, Emily G. Cleghorn, Edwin S. Scott, Valeria Post, Stanley S. Bertola and Irma Bell Kelsey. The ballet was under the direction of Zelmie Stiles McDonough. The work abounds in tuneful numbers and the costumes were quaintly interesting. The composer conducted.

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SYMPHONY CONCERTS

With Louis Persinger, concertmaster, as soloist the San Francisco Symphony Orchestra will give its regular pair of symphony concerts next Friday and Sunday afternoons in the Curran Theatre under the leadership of Alfred Hertz. This will be Persinger's first solo appearance of the season and for this occasion he will perform the G minor Concerto of Bruch.

The symphony announced for these concerts is the Schumann Tenth, generally known as the "Rhenish," which will be played from the modern orchestration arranged by Frederick Stock, conductor of the Chicago Symphony Orchestra. The prelude to Wagner's "Parsifal" will complete the program.

Following this pair of concerts the orchestra will have its usual mid-season vacation period of a week, there being no concert scheduled for Sunday, January 4.

The next series of the Sunday Popular Series will begin January 18, while the sixth pair of symphonies is announced for Friday and Sunday afternoons, January 9 and 11. At these concerts E. Robert Schmitz, the eminent French pianist, will be presented as soloist, performing the Burlesque of Strauss and Cesar Frank's Symphonic Variations for Piano and Orchestra.

ST. OLAF LUTHERAN CHOIR

Receipt of numerous mail orders and a steady local demand at Sherman, Clay & Co.'s ticket office presage crowded attendance at the two concerts to be given by the St. Olaf Lutheran Choir, on Sunday afternoon, January 4, and Tuesday evening, January 6, in the Exposition Auditorium. As the famous choral group will not sing anywhere else in this section of California, music-lovers residing within a 200 mile radius of San Francisco are helping the city's people to furnish warrant for prediction that the big building's capacity will be taxed to accommodate all who intend to hear the sixty young voices that have been so enthusiastically eulogized by press and people throughout the East and Middle West.

MUSIC TEACHERS' CHRISTMAS JINKS

The Christmas Jinks of the San Francisco Music Teachers' Association will concern "The Wedding of Prince Harmony and Princess Melody." It will take place December 29 at the Aladdin Studio Tiffin Room, in Sutter Street. Dinner will be served at 7:30, after which there will be a dinner dance and a cabaret. The details are secret, intended as a surprise to members and guests. Reservations must be made by December 27 to Miss Augusta Gillespie, 2940 Jackson Street, or to Mrs. H. Roy Stovel, 607 Third Avenue. Mrs. Alvina Heuer Willson is president of the association.

JOSIAH ZURO'S SUNDAY CONCERT

The Sunday Symphonic Society, Inc., of New York, will resume its free bi-monthly concerts under the baton of Josiah Zuro, its founder, the first program to be presented at the George M. Cohan Theatre, next Sunday afternoon, December 21st, at 12:30 p. m. Rehearsals have been under way for several weeks. Zuro plans to continue his concert through the winter and spring. His programs will be presented according to the schedule adopted last year, when the Society gave a series of eight concerts.

Programs will be of one and one-quarter hours' duration, and will consist of an overture, a symphonic number and an orchestral suite, in addition to a vocal or instrumental solo and an address by a prominent speaker. Besides the music of the masters which will form a substantial part of his offerings, Mr. Zuro will play several of the compositions submitted in his American composer's contest. A \$100.00 prize will be awarded for the piece that has proved most popular.

Among the selections which will be given an early hearing are: Haydn's London Symphony in D; Mozart's G Minor Symphony; the Fifth Symphony of Tchaikowsky; Schubert's Unfinished Symphony; the Entr'Acte from Rosamunda, by Schubert; Riesenfeld's Romantic Overture; Tchaikowsky's Romeo and Juliet Overture; the Gluck-Mottl Suite; the Thunderbird Suite of Cadman, which will be heard for the first time in New York, and other numbers.

The Sunday Symphonic Society has been increased to 90 men and it includes musicians who have played in noted American and Continental orchestras. Drago Jovanovich, the new concert master, occupied the same position under Gustave Mahler and Strauss. William Kautzenbach, first viola, played with the Boston Symphony under Dr. Muck. Gdai Salieski, prominent cellist is solo cellist, Heinrich Heide, bass principal, played with Nikisch, Emil Witte, principal of the second violins, played in the London Philharmonic.

Young American soloists, particularly artists residing in New York, will be given an opportunity to be heard on Zuro's program.

H. Bickford Pasmore gave his third pupils' recital of the season at which he presented seven pupils to a large and greatly interested audience at his studio in the Kohler & Chase building. He prefaced the program with quotations from his teacher's (William Shakespeare's) latest book on singing just published a copy of which he (Shakespeare) inscribed to his "old friend and faithful pupil. Those participating were: Helen I. Beckett, Frank Brittain, Gladys Mary Campbell, C. E. Kany, Lois E. Mason, Benny Lipson, A. C. Young. The voices were all remarkable for the clarity and beauty of tone and pure intonation.

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ELIZABETH SIMPSON'S SUCCESS AS A COACH

Elizabeth Simpson, always one of the best teachers on the Coast, is devoting by far the greater portion of her time to advanced coaching, her coaching class numbering some of the most brilliant young artists in California who have been very active this season. Elwin A. Calberg's concert in Berkeley, on November 22nd, was one of the finest musical events of the year, and Mr. Calberg, who has recently returned from New York and Paris, was also heard in recital in San Jose on December 13th, Lincoln S. Batchelder played with conspicuous success in San Mateo on November 18th, Stella Howell Samson played a brilliant and exacting group at a recital given by the Sonoma Music Club in Piedmont on Saturday evening, December 6th, Grace Jurgens collaborated with Julia Havens Cochrane in a concert at the Hillsdale Club in Berkeley on December 6th, playing the Tartini G minor sonata and Gade's beautiful second sonata with fine ensemble and adroit technique; Madame Rexis-Michard recently enjoyed a brilliant success in two exacting groups of eighteenth century and modern French solos at the Berkeley Piano Club, and is soon to give a concert of French music in San Francisco, while several other gifted young professional pianists will be heard in their own concerts in San Francisco and Berkeley during the coming year.

GREAT CAST COMING IN THE SNOB

The Snob, coming next Saturday to Loew's Warfield Theatre, boasts of one of the most important casts of the season. The principal leads are enacted by five of the best film players in film land, while a dozen noted character players will be seen in other characters. John Gilbert, recently scoring hits here in His Hour and He Who Gets Slapped, will be seen in a new and fascinating role, that of "the snob." Being one of the screen's most popular lovers it required considerable daring on Gilbert's part to play such an unsympathetic part, but he was glad to attempt something new in the way of characterization.

Beautiful Norma Shearer, whose charming personality has been the outstanding feature of several of the big successes of the past year, has the feminine lead, while Conrad Nagel, Thyllis Haver and Hedda Hopper have the next important portrayals. Other novelty films and the Fanchon & Marco Ideas always included in Warfield entertainments will also be given.

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SELBY C. OPPENHEIMER ATTRACTIONS

Sophie Braslau will dedicate the new Columbia Theatre in its capacity as a Sunday afternoon concert hall with a gala program in the new playhouse on Eddy Street near Mason Sunday afternoon, December 28th. The American contralto, whose art electrified a great audience last week, will present a special program composed largely of requested compositions culled from those items in her large repertoire which are of greatest appeal to her admiring public.

No singer in recent years has received the unstinted tributes of press and public recently accorded the Braslau in this city. Her magnificent vocal organ coupled with her artistic rendition of her songs, the heart interest she succeeds in eliciting therefrom, and the fascinating personality of the singer herself, combine in making an afternoon of vocal entertainment rarely equaled and seldom excelled.

Elman Plays Sunday. The last opportunity of hearing the famous Russian violinist, Mischa Elman, in a San Francisco recital this season presents itself Sunday afternoon at the old Columbia Theatre. (Geary and Mason) when the program included to play an exemplary program composed of the choicest selections from his repertoire. The promised composition by the Belgian writer, Albert Dupuis, ("Fantaisie Rapsodique") will positively be rendered at this recital. This work is of much importance, extremely melodic, but strange as it may seem has never before been presented in America. It was written by Dupuis and dedicated to Eugen Ysaie, from Eugen Onegin (Tschalkowsky-Auer), (b) Oriental Serenade (Palmgren), (c) Alsbjornblatt (Wagner-Wilhelm), (d) I Palpit (Paganini).

With Josef Bonime at the piano the following program is scheduled for Sunday's recital: (a) Patritia, E minor (Bach-Nachez), Fantaisie Rapsodique (Albert Dupuis), (a) Lullaby (Barbella-Nachez), (b) Contredance (Bethoven-Elman), (c) Nocturne (Grieg-Elman), (d) Hungarian Dance, A major (Brahms-Jochim), (a) Air de Lenski, from Eugen Onegin (Tschalkowsky-Auer), (b) Oriental Serenade (Palmgren), (c) Alsbjornblatt (Wagner-Wilhelm), (d) I Palpit (Paganini).

Schumann-Heink—One question asked repeatedly of every great singer in the course of a season's tour is, "Are there any real opportunities for young American singers today?" Mme. Schumann-Heink, who sings here at the New Columbia Theatre on Sunday afternoon, January 11th, made up her mind before the season opened to answer this potential in advance.

"I could name a half dozen young Americans who are coming rapidly to the front right now. But I'm not going to do it. I'm a peaceable person. This I will say—Let a voice of real merit appear, with musical sense and determination to back it up, and watch the managers scramble to get it! But there's the trouble. Young singers are too eager to 'get there!' Too many of them have given up and accepted no talent. Others have the voice and the ability, but they simply will not. The three together are absolutely necessary.

"First, let competent critics—and when I say 'critics' I do not mean vocal teachers—make certain that you have the voice. It will quickly appear whether or not you have musical instincts. If you are lucky enough to have these, too, and if you are patient and not afraid of years of hard work, you ought to be successful. Above all, you must deny yourself luxury, must control yourself with simple living, and must not permit yourself to be beaten by disappointment.

"Of course, I am speaking only of those who contemplate a professional career. There are plenty of good instructors for those who desire only to sing for the pleasure of themselves and their friends. And we can't have too much of that. The more people there are singing in the homes, in choirs and on the local concert stages the better.

"In brief, the answer is: Be sure you have the goods before you attempt to deliver them, then pound away until you do.

"Oh, yes! Schumann-Heink uses slang. She says she picked it up in the army camps and hospitals, singing for the soldiers and wounded."

Maier and Pattison Coming—The tremendous success achieved by the "trains of the piano," Guy Maier and Lee Pattison will be vividly recalled with the announcement that they are shortly to return to this city to present more of their charming two-piano recitals. Maier and Pattison have brought the art of interpreting compositions on two instruments to perfection, and it is claimed for them by the most eminent writers that playing defies detection as to whether they are using one or two pianos. Maier and Pattison will appear at the New Columbia Theatre the latter part of January.

ELWYN ARTIST SERIES

Jascha Heifetz, celebrated Russian violinist, returns to San Francisco this season for one recital at Beatty's Casino, Sunday afternoon, January 18th, under the management of the Elwyn Concert Bureau. The following review from the Musical Digest covering his recital at Carnegie Hall on November 15th, indicates his continued artistic ascendancy:

"Jascha Heifetz gave his first recital of the season at Carnegie Hall on November 15th. The audience that greeted him was large and extremely cordial. Mr. Heifetz was compelled to play more encores than there were numbers scheduled on his program. With his preeminent facile brilliancy of style and his smooth and pellucid tone," as the World phrased it, the violinist played a program which included Saint-Saens, Paganini, Dvorak, Schostakovich, Cyril Scott and Sarasate. The accompanist was Isidor Achorn.

The San Carlo Grand Opera Company, which is now on its eighth annual transcontinental tour, and which returns to lighten and brighten our existence early next February, is bringing the largest and best organization Fortuna Gallo has yet put into the field. There are several new artists of rare excellence, as well as the old favorites, and of the fifteen operas to be presented one at least will be given here for the first time by this organization. It is Giordano's Andrea Chenier, which has become an established favorite at

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A Good Heart All the Way.....	Clarke
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the Metropolitan Opera, New York, and which has recently been added to the repertoire of the Chicago Opera Company.

It is noteworthy that in his tours Fortuna Gallo takes his company through the length as well as the breadth of the continent and several cities are visited by it which would rarely if ever hear grand opera given in the grand manner but for this enterprising impresario. It is really a tremendous enterprise, when one comes to consider it, transporting a company numbering considerably over 100 persons and many tons of scenery and baggage right across these United States, East, to West, North to South, branching out in all directions for thousands of miles. And Fortuna Gallo does not bring an ordinary touring company of stock singers, but numerous star performers.

Roland Hayes, who will sing here Sunday afternoon, February 22nd, at the Casino Theatre, first went to Europe in 1920. He was then an enthusiastic young man, equipped with a remarkable voice, a sound vocal training. As a "send-off," he had a more auspicious debut to his credit, and warm predictions and expressions of encouragement from every hand. Yet the world was still before him.

London was his first goal. The public of that city was immediately struck by the rich, mellow beauty of his voice, and by his fine intelligence. He soon found a literally inexhaustible public for his recitals. Ernest Newman, England's leading critic, singled him out as a tenor with whom few could compare. He sang before the King and Queen of England, who became greatly interested in his career.

Roland Hayes made his French debut when he appeared with the famous Colonne Orchestra under Pierre. The Parisian public and press responded as had the English. Next, he penetrated eastward and sang several times in Vienna. The city of Mozart and Beethoven was skeptical at the announcement of a serious concert by a member of a race from whom nothing was familiar but dance music. With his first song, incredulity turned into eager enthusiasm. Again, Roland, Hayes became "the rage."

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It is just as much to the interest of the musical profession to have a music journal widely circulated among the musical public as it is in the interests of the publication. There are problems which none other but a music journal will discuss.

1,285 CITIES SING CHRISTMAS CAROLS

Like a snow-ball, the total number of American cities that have held outdoor Christmas caroling has increased from 3 in 1918 to an aggregate of 2,025 different places, including last year's celebration. These statistics are embodied in "Christmas Caroling in 1923," a survey just issued by the National Bureau for the Advancement of Music. The actual number of cities that had outdoor caroling in 1923 was 1,285, according to definite reports received by the Bureau. The information was gathered from newspaper clippings from all parts of the country, as well as by direct correspondence, and it is probable that many cities were overlooked.

According to the Bureau's records the number of cities caroling during the various years was the following:

30 cities and towns, December, 1918	
110 " " " " 1919	
383 " " " " 1920	
712 " " " " 1921	
1173 " " " " 1922	
1285 " " " " 1923	

This last figure does not include 150 cities and towns included in the previous surveys but from which no reports were received as to 1923, although a large percentage of them undoubtedly observed the custom. Shortly after the inception of the National Bureau, it began, at the suggestion of C. A. Grinnell, of Detroit, working for the country-wide expansion of the old custom of Christmas caroling by groups called "units." As a model for caroling organizations it suggested the plan worked out on a city-wide basis in Detroit. The Bureau also issued an informational booklet, "Christmas Eve Caroling Being Revived" which is now to be obtained, in revised form, by cities wishing to inaugurate the custom. With systematic stimulation by the Bureau each year the movement has now reached such national proportions as to indicate that it is a fixed annual custom in a great number of cities.

Communities that are taking up Christmas caroling this year for the first time can get full information in regard to the custom from the National Bureau for the Advancement of Music, 45 West 45th Street, New York City. A feature that is expected to be added to the caroling in coming Christmas holidays is the organization of more caroling groups consisting of men. This is made possible by the publication of collections of carols arranged for male voices. Another novelty that is increasing the beauty of the choral programs is the dramatization of the familiar carols and tableaux and pantomime. These dramatizations are presented either at some central point or on floats which proceed through the town either in a procession or singly. Each float is accompanied by its group of choristers who sing that particular carol. Specific suggestions for carrying on these adjuncts to the caroling are to be had from the National Bureau.

WAR VETERANS ATTENTION

Members of the Musical Profession Who Served in the War Should Read This Important Communication

Warning to Veterans of World War:

All veterans of the World War who may be suffering from neuropsychiatric diseases, active tuberculosis diseases, paralysis agitans, encephalitis lethargica, or amoebic dysentery, are urged to file claims for compensation and be examined immediately. The law provides that such disabilities must be shown to exist prior to January 1, 1925, to be entitled under the "WORLD WAR VETERANS' ACT, 1924." Any veteran who even feels that he is suffering from said disabilities should file a claim and be examined immediately, for an examination after January 1, 1925, may be too late. This urgent appeal is also made to veterans, whose claims for compensation on account of any of said disabilities have been disallowed under previous laws, to notify this office with a request for medical examination and re-rating under the new law which was approved by the President on June 7, 1924.

Any person who served during the period of the World War, which is between April 6, 1917, and July 2, 1921, and feels that he or she is suffering from any of the above mentioned disabilities should immediately file with the Bureau applications for Compensation, Form 526, carefully prepared in accordance with instructions contained thereon and sworn to before a Notary Public or other person duly authorized to administer oaths for public purposes and a certified copy of certificate of discharge. In all cases where the time limit of five years from date of discharge for filing applications has expired an accompanying affidavit should be furnished, showing the reason for not having filed in the required time and requesting that the two year extension be allowed by the Director. There should also be furnished, where it is possible, a medical examination report from the applicant's physician showing the findings that demonstrate the existence of any of such disabilities. When such an application is received in this Bureau a thorough medical examination by a medical examiner of the United States Veterans' Bureau will be ordered.

Further information and blank applications will be gladly furnished by Frederick A. Royce, Chief Cooperation Section, San Francisco Regional Office, United States Veterans' Bureau, 883 Market Street, San Francisco, California, upon request by letter, telephone, or personal call.

Respectfully,
S. H. CONNOR, Regional Manager.

Vera Adelstein and Florence Reid, both piano students of Joseph George Jacobson, entertained over the radio KPO on December 11th.

Ruth May Shaffner, popular soprano of the West, has had almost a sensational season in that in the past six months she has made her debut in opera with the San Francisco and Los Angeles Opera Companies, and in oratorio, and as soloist with the Philharmonic Orchestra of Los Angeles, where she appeared with flattering success. The critics were most enthusiastic in their praise of this favorite soprano. In her last appearances in opera and as a concert singer, Miss Shaffner, a California girl who has succeeded by hard work and a most musically education, in that she was a splendid professional accompanist and organist before she became a singer. Other engagements of Miss Shaffner's have been up the Redlands Artist course, Orange High School, Ambassador Radio Show, De Mar Hills (Burbank), and as soloist with the L. A. Oratorio Society in their performance of the Bach Christmas Oratorio, with Sophie Braslau.

The Town and Country Club of Woodland, Cal., gave a chamber music concert at the Unitarian Church in Woodland on Saturday evening, December 13th. Lillian M. Edwards, chairman of the northern district of the Federation of Women's Clubs, is heartily endeavoring to create a hold for the resident artists in the district over which she has control and this chamber music concert in Woodland is one of the results of her successful efforts. The artists who participated in this concert were: Mary Pasmore, violin; Grace Becker, cello; Lillian Edwards, piano; Mavis Scott Goodrich, contralto, and Mrs. Fred Ellis Wilkins, accompanist. The program which was enjoyed by a large and discriminating audience was as follows: Berceuse (Johannea Brahms), Norwegian Dance (Edward Grieg), Misses Pasmore, Becker and Edwards; (The fero senza Euridice (Orfeo) (Gluck), Lasiapemi Morrie (Claudio Monteverdi) (Mrs. Goodrich, Mrs. Wilkins at the piano; Le Cygne (The Swan) (Saint-Saens), Gavotte No. 2 (David Popper), Miss Becker, Mrs. Edwards at the piano; In Autumn (Robert Franz), Synnoves Lied (H. Kjerulf), Cradle Song (Gretchenauhoff), Mrs. Goodrich, Mrs. Wilkins at the piano; Air de Lenky (Le Days of Youth, from Eugene O'Neill) (Tschakowsky-Auer), Bird as Prophet (Schumann-Auer), Scherzo-Tarentelle (Wieniawski), Miss Pasmore, Mrs. Edwards at the piano; The Sea (MacDowell), Will o' the Wisp (Spross), Willow Bird Sate Mourning (Lidexy), Spirit Flower (Campbell-Tipton), Mrs. Goodrich, Mrs. Wilkins at the piano; Molto Allegro ed agitato from Trio in d minor (Mendelssohn), Misses Pasmore, Becker and Edwards.

Marian Patricia Cavanaugh, the talented young piano pupil of Joseph George Jacobson, has been engaged to play at the Civic Auditorium on Christmas Eve. This will be the fifth appearance of this talented child to play on this date and in this place.

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For Sunday afternoon, December 7, at 4 p. m., Miss May Muckle, the famous cellist, was engaged for a recital in the Memorial Church at Stanford University, with Warren R. Allen, University organist. The London Times places Miss Muckle "in the very front rank of living violoncellists." She is a great favorite in America and is held in highest esteem in circles which chamber music of the highest order is appreciated.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XVII. NO. 12

SAN FRANCISCO, FRIDAY, DECEMBER 26, 1924

PRICE 10 CENTS

VIOLIN SOLOISTS APPEAR AT THREE SYMPHONY CONCERTS

Cecilia Hansen Creates Sensation With Artistic Interpretation of Beethoven Concerto.
Eugenia Argiewicz Bem Arouses Enthusiasm With Lalo Concerto—Louis Persinger Delights with Bruch Concerto—Schumann's Rhenish Symphony Conducted Masterly by Hertz

BY ALFRED METZGER

CURRENT EVENTS

At the Fourth Popular Concert, which took place at the Curran Theatre on Sunday afternoon, December 21st, Eugenia Argiewicz Bem, was the soloist and played the Lalo Concerto for violin in F minor in a manner to justly arouse the audience to the highest pitch of enthusiasm. We do not believe that the average music lover has the faintest idea what a truly splendid violin virtuosa Mrs. Bem really is. She has no reason to stand aside for any great artist. She has a tone of remarkable flexibility and volume. She plays with an abandon and emotional depth that we have not heard surpassed. She puts her very soul into her playing and draws from the instrument every element of poetic or

a performance of the Lalo concerto such as is rarely heard on the concert platform and Mr. Hertz and the San Francisco Symphony Orchestra completed the artistic treat by rounding out the interpretation with a most remarkable support of the soloist.

The remainder of the program is familiar to those attending the symphony concerts. It included Weber's Overture, Bach Air from the D major suite, Grieg's Peer Gynt Suite No. 1, In the Village from "Caucasian Sketches" by Inopoliw-Ivanow, in which a most quaint drum effect was included, Kreutzer's ever charming Caprice Viennois and Strauss' Gypsy Baron Overture, a most refreshing and captivating composition rendered in the genuine Viennese spirit. The enthusiasm was spontaneous and prolonged and everyone gave the impression of having enjoyed himself or herself to the very last degree.

The Fifth Pair of Symphony Concerts, the first of which took place on Friday afternoon, December 26th, and which we are able to include in this issue on account of the Christmas holiday necessitating a day's delay in the publication of this paper, presented to us Louis Persinger as the soloist. This always dependable and exceptionally endowed artist of the highest rank once more conquered for himself a place in the hearts of his audience. He played the unusually grateful and exacting work with that smoothness of tone and accuracy of execution which is always one of Mr. Persinger's predominant artistic traits. There is such a natural ease and assurance about Mr. Persinger's interpretations that his audience is constantly drawn toward him.

There are moments when Mr. Persinger is somewhat nervous, but since such nervousness is usually the proof of his sincerity and painstaking care, it becomes one of the characteristics of his attractive interpretations. The Persinger tone has long since become one of the delightful features of the symphony concerts and in his solos it is always in evidence. His technique is usually very brilliant and precise. None knows better how to obtain the witchery of an *adagio* than Mr. Persinger and on this occasion he again distinguished himself by putting every ounce of sentiment into the second movement of this beautiful Bruch concerto. Whether Mr. Persinger was at times too impulsive, or whether the orchestra and Mr. Hertz were somewhat to conservative, is difficult for us to establish, but we found occasionally that orchestra and soloist were somewhat at cross purposes as to tempo. In the main, however the performance was exceptionally gratifying and the enthusiasm of the audience at the conclusion of the number was ample evidence of this contention.

Of course, there is no one that can obtain such fervor and depth from the Parsifal Prelude than Mr. Hertz can. The orchestra seems to absorb the conductor's emotional warmth to the utmost and the result is an interpretation that we cannot imagine to be improved upon. It is the last word in Wagnerian reading. It is truly astounding how Mr. Hertz is able to make some of the heaviest and most severe music palatable to everyone and to present beauties which we never noted before, although having listened to many distinguished conductors direct Wagnerian compositions. The program closed with Schumann's Rhenish Symphony No. 3, transcribed for modern orchestra by Frederick Stock, conductor of the Chicago Symphony Orchestra. Not being very familiar with the work, it is impossible for us to tell how much Mr. Stock has improved it, but we were able to know that it seemed to exhibit a freshness and buoyancy in keeping with the composer's sentiments, and this demonstrated that Mr. Stock certainly did not spoil the work.

It is a most enchanting composition and we revelled in its melodic and harmonic beauties, doubt some of the scoring being due to Mr. Stock's skill in orchestration. On former occasions, like his arrangements of certain Kreutzer compositions, we found Mr. Stock putting on the paint rather heavily, and we would not be surprised if on this occasion he added some "weight" to Schumann's natural sprightliness but the impression received by hearing the work once is decidedly pleasant and most grateful and effective as to rhythm and melody. This most recent event was greatly enjoyed by an audience who was not afraid to express its preferences.

There will be no popular concert next Sunday afternoon, January 4th. The next concert will be the first of the Sixth Pair of Symphony Concerts on Friday afternoon, January 9th. The soloist will be E. Robert Schmitz and there will be three novelties: Haydn's Surprise Symphony in G major which will receive its first performance at these concerts and so will Cesar Franck's Symphonie Variations for Piano and Orchestra. Richard Strauss' Burleske in D minor for Piano and Orchestra will be heard for the first time in San Francisco on this occasion. The remaining number will be Wagner's ever matchless Love Death from Tristan and Isolde than which there is no more entrancing work, when Hertz conducts it.



MME. JOHANNA KRISTOFFY

The Distinguished Prima Donna Soprano Who Has Returned From a Four Months' Trip to Europe and Has Reopened Her Vocal Studio.
(See Page 5, Column 1)

dramatic fervor as the case may be. The Lalo concerto was a most happy selection for it gave the artist an opportunity to be at her best.

Resident artists like Mrs. Bem reflect credit upon the community which they honor by their presence, and it is artists like Mrs. Bem whom the Pacific Coast Musical Review wishes to see recognized and appreciated by our Pacific Coast managers, music clubs, and musical public, not only by giving them engagements, but by putting them upon a level with other distinguished artists in regard to remuneration. Unless this latter is done, the recognition is not complete. Mrs. Bem gave

Three symphony concerts took place in San Francisco during the week between Friday, December 19th, and Friday, December 26th. They were given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, on Friday evening, December 19th, at the Civic Auditorium, on Sunday afternoon, December 21st, at the Curran Theatre, and on Friday afternoon, December 26th, at the Curran Theatre. On each occasion a violin soloist was one of the features of the concert, and on each occasion a large audience assembled to give vent to its enthusiasm. Naturally the holiday season and the inclement weather, partly unprecedented rain and partly unusual cold, influenced somewhat a lessening of the record audiences at the Curran Theatre, but at the Exposition Auditorium ten thousand people, as usual, assembled to hear Alfred Hertz, the San Francisco Symphony Orchestra and Cecilia Hansen on Friday evening, December 19th.

And surely not one of the ten thousand people regretted facing the cold weather, for at the end of the program the audience crowded around the platform and demanded encore after encore from Cecilia Hansen, the Russian violin virtuosa. We were under the impression that Miss Hansen was Norwegian or Danish, but discovered that, notwithstanding her name, she was born in Russia and has become noted as a Russian artist. As a rule we do not believe in bringing personalities into our musical reviews, but we simply cannot help drawing attention to Miss Hansen's delightful personal appearance. She is truly beautiful in a most pleasing way and carries herself with a dignity and grace that adds much to her success. Artistically she gave an interpretation of Beethoven's only violin concerto such as we have never heard surpassed, and hardly ever equalled. It was a masterly performance.

Miss Hansen certainly is a violinist who is able to play this Beethoven concerto without a flaw, as far as we could hear. Her intonation was positively clean and pure throughout, her technique absolutely accurate in the minutest details, her phrasing scholarly and musically in the highest degree, her attacks clean-cut and precise to the last note, her cantabile passages were sung in a manner to vie with any great singer, and her double-stops were as accurate as to tone and intonation and spontaneity that it was a delight to hear her play them. The difficult cadenzas were negotiated with such ease and lack of effort, and without any error or "muddiness," that we simply had to marvel at the accuracy which, notwithstanding exceptional speed, did not reveal any discrepancies. If you have not heard Cecilia Hansen play the Beethoven concerto you certainly have missed one of the treats of your musical experience.

When the classics are played like Cecilia Hansen played the Beethoven concerto they stand out like a genuine diamond among a cluster of paste jewelry, and unless compositions like this sonata are played in such a manner it would be better not to play them at all. The writer confesses himself to have been surprised, and pleasantly so, for the advance information obtained regarding Miss Hansen, while complimentary, was not by any means descriptive of the actual importance and musicianship of this truly brilliant artist. We cannot express our regret too emphatically that a concert was impossible on account of the artist's departure for New Orleans on the way to Cuba immediately after the concert. We sincerely hope that Miss Hansen will soon return and give us a program of her own where she can further display that matchless style and scholarly musicianship which was revealed in her unexcelled rendition of the Beethoven Concerto.

The orchestra under the never failing artistic leadership of Alfred Hertz played with an enthusiasm and artistic finesse that was worthy the soloist. Artist, conductor and orchestra seemed inspired, and we do not expect to hear a finer and artistically more satisfactory performance of the Beethoven concerto than we heard on this occasion, and we make no reservation. The remaining orchestral numbers consisted of the dramatic Wagner Overture Pledge, the always enjoyable and poeticly entrancing unfinished Symphony by Schubert, and the virile Fantasia Francesca by Rimsky-Tschakowsky. All three works had but recently been played by the orchestra at its Curran Theatre concerts which time they were reviewed in these columns. On this occasion Alfred Hertz and the orchestra again infused them with that charm, vigor and precision which made such an excellent impression on the previous occasion.

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TWENTY-FOURTH YEAR

Editorial Discussions

BY WAY OF EXPLANATION

No doubt our readers must have wondered why their paper did not reach them regularly during the last week or two. We hasten to explain that this was partly due to the holidays which delayed printing at the shop and which was responsible for a congestion in the postoffice that kept the paper buried for several days under the avalanche of Christmas mail that had accumulated. No doubt this edition of the paper also will be late a day or two on account of the New Year Day falling on a Thursday when the paper is usually on the press. Naturally these delays cannot be avoided and they will happen every year. But occasionally delays of publication are due to lack of co-operation on the part of press agents and advertising managers. Copy for advance notices should be in this office before 5 o'clock on Tuesdays and the same is true of advertisements. Unless we receive such copy on time printing of the paper is delayed. The Musical Review does not own its printing plant. It depends on an outside office for this work, and since such printing has other publications this paper must be on time with its material. And we cannot be on time if we fail to receive advance notices and advertising copy on time, unless those sending such material are willing that we leave it out when not received promptly. This refers not only to San Francisco but to the entire Bay region. So let us resolve to be prompt during the New Year week so that the Musical Review will be received every week on time.

There appeared in the San Francisco Examiner of Thursday morning, December 18th, an editorial on Puccini in which was stated: "It is worth while to hear in mind that San Francisco saw the first production of the great Italian levelled opera, La Boheme." And later on again: "But as future years pass onward it will become an even greater honor for a city to have seen the premiere performance of La Boheme." The Pacific Coast Musical Review likes nothing better than to see to it that San Francisco gets all the credit for musical honors that are her due. There are so many such musical honors that even the premiere of La Boheme would fade into insignificance if that event had actually taken place. But neither ourselves nor any other San Franciscan, including the writer of the Examiner editorial, would like to claim something that the city does not deserve.

We can readily understand how the writer of the editorial may have come to make that mistake. Many people actually believe this to be a fact. If we are not mistaken the press notices that appeared prior to the engagement of the Del Conte Opera Company at the California Theatre on Bush Street in the fall of 1897 or Spring of 1898 contained a statement that this was to be the American premiere of the opera, but not the "world premiere." So it would have been if the Del Conte Opera Company had not appeared in Los Angeles, under the management of L. J. Behmer, a week before it came to San Francisco and given La Boheme as part of its repertoire. Agostini was the Rudolfo and Montanari the Mimì and it was truly a great production, packing the house on every occasion.

The world premiere of La Boheme took place at the Teatro Regio in Turin on February 1, 1896. The Del Conte Opera Company, which gave the work in San Francisco, prior to its performance in the East, but after its Los Angeles performance, was an organization like the well known Lambardi and the San Carlos Opera

Company of today. It used to visit South America and Mexico and from there come to California by way of Los Angeles. Even though it had the rights of the production, which is not likely, it would not wait until coming to San Francisco before giving such premiere. But this city would have had the American premiere had the company opened its American engagement in the north instead of the south of California.

WHY JOIN THE MUSIC TEACHERS' ASSOCIATION?

By NELLIE STRONG STEVENSON

One often hears teachers say: "Why should I join the San Francisco Music Teachers' Association?" In reply several reasons may be presented to prove that this is not only desirable but should be almost a sine qua non of teaching music. In the first place only selfish or at least self-centered teachers view such a membership solely from the standpoint of personal advantage and simply ask: "How will it benefit me?" In other professions—law and medicine, even business organizations—there is a pride in one's calling, a desire to align oneself with one's co-workers and uphold the rank of the profession or business in the community. The lack of such a view among music teachers largely accounts for the undeniable fact that at the present time our M. T. A. has so little general recognition and weighs so small an influence in comparison with the number of teachers actually at work in the city, the serious importance of musical art and the unlimited extent to which it is here cultivated.

Again certain teachers—and this applies to some of the finest, most prominent ones—object to membership because they consider themselves too good to belong to an association of so democratic a character, one open to all reputable teachers, no matter how modest and limited their achievements. But, when we consider the superior gifts and knowledge if not consecrated to service? Even should these high lights of the profession actually derive no personal pleasure or benefit from membership (which, however, I do not concede), their adherence to it adds prestige and inspires members lower down the professional ladder to aim higher and keep climbing! Here also the trouble lies in the too personal, narrow outlook of these musical elite. Let both these classes of objectors (un-conscientious ones) join, even if not able to attend often, in order that their names may appear in the list of teachers, where they belong, and that their dues—almost negligible in amount—may help swell the treasury and so enable the association to make itself more what these outsiders claim it should be. Every organization needs money to carry out its aims.

As a third class, we have those whose musical work lies chiefly in the local concert field. Such, when of the masculine persuasion, often belong to the Musicians' Club and give this as excuse. Well, the Musicians' Club may have high charges—I do not know—but certainly the concert dues of the M. T. A. will neither make nor break any one, even though belonging to other societies. Eight lessons at fifty cents each will defray its annual demand, and many of just this class happen to get very high fees! Moreover, most of them do teach also; so it is just that they should compete with music teachers pure and simple and yet scorn to openly align themselves with the M. T. A.? It would appear that these, too, must be above the teaching profession, and yet they follow it! Besides this, as a matter of fact, many members of the M. T. A. do not only teach, but do important concert work as well. Thus those who stand apart must also have just the personal, unlimited viewpoint.

At the other end of the scale there are the young teachers, more or less prepared, but inexperienced. They, perhaps, really do have very few extra dollars to invest in membership, but more than any others they need this association with their older colleagues and would find real inspiration in the contact. They are the teachers of the future and the organization exists largely to put high standards before them, an aim which should win the co-operation of every earnest musician. There are nearly 2000 music teachers in San Francisco, and what proportion belong to the M. T. A.? An infinitesimal one! All teachers should belong. For them it should be a sort of "noblesse oblige." If they do not like its present methods, let them come in and help improve them! Come in, one and all, enjoy the good fellowship, which incidentally destroys many little jealousies and misunderstandings sometimes credited—or discredited—to the musical profession, and let us think more of what we can give than of what we will get! Let us combine our efforts to promote the association's ideals and to translate them into live working influences in San Francisco's daily life. So decide now to join, call up the president or secretary and ask for application blanks, fill them out and send in with the dues and thus start the New Year at hand as members of the only body which represents music teachers. In honor of the M. T. A. and helping it take its rightful place in the respect of the community, teachers honor and uplift themselves and their profession.

MUSIC IN PRISONS AND INSTITUTIONS

A challenge to reactionary treatment of criminals and the insane is laid down by Willem van de Wall in a new book, "The Utilization of Music in Prisons and Mental Hospitals." The author has encountered, on the part of some laymen, a sympathy with that attitude, which he calls the principle of social retaliation. He quotes one of these as saying with regard to the abuse of music: "I don't see the use or justice of bringing amusement to criminals and crooks. Did they amuse us so very much? And as for the insane, it is foolish to imagine that such a diversionary pastime as music could have any relation to the scientific and medical treatment of such complicated diseases as mental ail-

ments." (Of course, the first premise is incorrect, as Mr. van de Wall does not use music merely to amuse the prisoners.)

To these popular emotional reactions to the idea Mr. van de Wall opposes his own experiences in the field of musical therapeutics. He seems to reply to the "social retaliationists" by relating how music is helping to change these custodial infernos of horror into places of freedom and health.

How, yet, he does not claim that music is a cure-all or that singing or reform education can be credited to it as all in all. On the contrary, a detail of the new work of salvage now being undertaken in the old custodial stockades. As such, he points out, it plays a unique part efficiently.

Mr. van de Wall's book, which is published by the National Bureau for the Advancement of Music, is divided into two parts covering, respectively, correctional institutions and mental hospitals. In the former section he describes graphically his musical experiments with a band of bad boys, a singing club of incorrigible girls, a chorus among hardened female prisoners, musical self-expression among male convicts and the consolation of music among the condemned.

Every more so-called the story of musical work by the National Bureau for the Advancement of Music, is divided into two parts covering, respectively, correctional institutions and mental hospitals. In the former section he describes graphically his musical experiments with a band of bad boys, a singing club of incorrigible girls, a chorus among hardened female prisoners, musical self-expression among male convicts and the consolation of music among the condemned.

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WARFIELD ATTRACTION

Do you remember Why Men Leave Home or The Dangerous Age? Another picture by the same director, John M. Stahl, is coming to Loew's Warfield on Saturday. "Husbands and Lovers" is its name, and Lewis S. Stone, who scored such a hit in these other two Stahl successes, has one of the leading roles, with Florence Vidor and Lew Cody completing the romantic triangle. According to the critics who have seen the picture, Husbands and Lovers is Stahl's greatest work. While it has no similarity in either principle or action to either Why Men Leave Home or The Dangerous Age, it has the same general background, married life, and the same general appeal. Its greatest merit is the swift-running, wholesome humor that marks the production from start to finish.

The most pretentious offering yet staged by Fanchon and Marco at Loew's Warfield is now in the making, and will be given in conjunction with the showing of Husbands and Lovers, New Year's week. "Gold and Pearls" is the title given this one, in which the greatest array of talent that has yet graced the stage of any picture place will be featured. One of the stars, well known to patrons of Loew's Warfield, Dring Pipher, the sensational dancer; Lenora and Harry; Ricardo Trio, aerial acrobats; Lola Graham, a classic dancer, and 16 ballet dancers make up the ensemble. Added to this will be Severi and the marvelous music masters.

Short Items of Interest

Margo Hughes, the brilliant California accompanist, who toured the principal Eastern cities with Mme. Gadski this season, returned to San Francisco for an extended visit with her relatives. This will be her longest stay here since her departure for New York five years ago. In addition to her concert tours with Mme. Gadski and Frances Alda, Mrs. Hughes accompanied such distinguished artists as Lionel Tertis, viola; Paul Kochanski, violinist; Jean Gordon, contralto; Marie Tiffany, soprano; George Meader, Metropolitan Opera House tenor; Mario Laurenti, baritone, and Giuseppe de Lucca, baritone. Among Mrs. Hughes' most valuable experiences was her musical affiliation with Mme. Schoen-Rene, one of the foremost and most respected vocal pedagogues in New York. This noted woman is the only living exponent of the famous Garcia school, she being a pupil of Garcia and Pauline Viardot. Mme. Schoen-Rene sang Schumann songs with Clara Schumann at the piano and Brahms songs under the great master's personal guidance. Mrs. Hughes played at the studio of this distinguished pedagogue for three years, three times a week. This should certainly qualify her as coach for those anxious to study concert repertoires.

La Gaite Francaise, of which Andre Ferrier is the able and distinguished director, has been giving its well known efficient and artistic performances since the beginning of the season. The productions so far included four comedies as follows: *Le Voyage de M. Perichon*, L'Etincelle, *Le Cultivateur de Chicago* and *La Tontine*, and one opera comique by Offenbach entitled *Le Mariage aux Lanternes*. The casts of the comedies included such delightful histrionic artists as A. Ferrier, H. Chateau, Ch. Fallon, A. Frediani, A. Harni, A. Couderc, O. Mary, Yvonne du Parc, Mariette Cordona, Jeanne G. Ferrier, Lea Calegaris, Marthe Combettes, Ruth Bransten, R. Wiel, M. de Shavitsky, Irene Biety and Mary. Romiere. The personnel of the opera comique included such excellent talent as Marthe Combettes, Constance Moncia, Evelyn de Marta, Albertina Tovaai, Amerigo Frediani, and Ch. Fallon. The attendance taxed the capacity of the pretty little playhouse and the performances have been throughout skillfully interpreted and artistically mounted and staged. Andre Ferrier, who puts into this, the only French Theatre in the United States, every vestige of his energy and genius, is rewarded through the enthusiasm of his associates and the appreciation of his audiences.

Walter H. Podesta, representing the Music Travel Club of America, with offices in New York and Los Angeles, and with L. E. Beyhmer as its leading official, visited San Francisco recently to appoint a representative. The Music Travel Club is a splendid organization. It gives music students an opportunity to visit Europe during the summer; France, Italy, Germany and England being on the itinerary, and among the important musical events to be taken in are: The Bayreuth Festival, the Munich Festival and the Royal Hall concert season in London. The noted composer and pianist, Howard Brockway, will accompany the club and will give lecture recitals during the trip, preparing the members to enjoy the musical feasts to come. The Music Travel Club will leave New York June 27th and Quebec September 3rd, leaving two complete months—July and August—to enjoy travel and musical feasts. The price is unusually reasonable, considering the amount of privileges included, and no one able to spend the money should miss this valuable opportunity to visit Europe under such exceptional auspices.

Jeanne Krick, a talented child pianist, daughter and pupil of Mrs. H. I. Krick, delighted the many listeners-in on KLX, Oakland Tribune with her playing of several Grieg numbers on the evening of December 10th.

NEW CADMAN OPERA

Charles Wakefield Cadman's latest work, *The Sunset Trail*, an Indian opera with text by Gilbert Moyle, has just been given its premiere in Denver, Colorado.

The Sunset Trail is a departure from the usual operatic standards. While designated an "operatic cantata", it is so written as to admit of production either as an opera or a cantata. In Denver it was given as an opera with a chorus of ninety in addition to the seven principals. John C. Wilcox, to whom the work is dedicated, conducted, and Cadman appeared at the piano. The Denver Music Association sponsored the production. Two performances were given in the municipal auditorium and both were greeted with crowded houses. Edwin J. Stringham, director of the Wolcott Conservatory and critic of the Denver Post, says: "The second performance of *The Sunset Trail* impressed one all the more of the importance of this choral work. Some of the parts are gems, among them the 'Great Spirit' theme; So Spake the Prophet, sung by Grey Wolf; the Eagle Legend, sung by the Medicine Man; the lovely a cappella chorus, Let Us Go Into the Hills; the chorus, Awake! Awake! Come My Beloved, sung by Red Feather; the very melodious duet theme that goes throughout the second part, Together Down Life's Silver Stream (I wager this will become a popular piece); Tomorrow in the Spirit Land, sung by Red Feather; and the noble and majestic theme, Great Spirit, also a sort of motif. The work has several emotional peaks and is very well knitted together in thematic unity."

Mrs. Alma Schmidt Kennedy, the well known pianist and teacher, gave a Christmas Musicales at her Berkeley studio, 1537 Euclid Avenue, on Saturday afternoon, December 20th. It was a most delightful event, enjoyed by about seventy-five people, and the work of her pupils was, as usual, exceptional. The studio made a most picturesque appearance decorated with Christmas designs, including a huge Christmas tree, and after the program a delightful social time was had, during which tea was served. The following well chosen program was interpreted skillfully by the participants: (a) Three Part Invention (No. 7) (Bach), (b) Nocturne (B flat major) (Field), June Beckman; Sonata (D major), Allegro con brio (Haydn), Louise Hildebrand; Murmuring Zephyrs (Jensen-Niemann), Margaret Moloney; In the Hall of the Mountain-King (for two pianos) (Grieg), Morton Matthew and David Smith; "Christmas Pieces" (No. 6) (Mendelssohn), Morton Matthew; Scotch Poem (MacDowell), Charlotte Hanni; Serenade (Sinding), Ernest Hockenbeamer; Polonaise (Militaire) (Chopin), Helen Marion Matthew; Wedding Day at Troldhaugen (for two pianos) (Grieg), Shirley Smith and Elizabeth Brock; (a) Prelude (C minor) (Chopin), (b) Barcarolle (G major) (Rubinstein), Margaret Dyer; Romance, Op. 45, No. 2 (Schuett), Emily Schmidt; Impromptu (G flat major) (Schubert), Lenore Jones; Claire de Lune (Debussy), Mary McCleave; Liebesfeier (Weingartner), Milda Nixon Bainbridge; Concerto (First Movement) (Schumann), Eugene Schult; Orchestral Accompaniment by Second Piano, Milda Nixon Bainbridge; (a) Rondo (Beethoven), (b) Concerto (Scherzo) (Moszkowski), Janet Graham, Orchestral Accompaniment by Second Piano, Katherine Simon.

The University of Wyoming of Laramie, Wyoming, presented through the University Chorus Handel's oratorio *The Messiah* on Sunday afternoon, December 14th, in the University Auditorium. The work received a most artistic and effective interpretation under the direction of George Edwin Knapp. The chorus was assisted by The University Orchestra, Rodger C. Frisbie, assistant conductor; Gertrude McKay, pianist, and the following soloists: Agnes Clark Glaister, soprano; Vera Neely, contralto; George Edwin Knapp, tenor, and Samuel E. West, bass.

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MADAME KRISTOFFY RETURNS FROM EUROPE

The name of Johanna Kristoffy always recalls to the minds of local opera and concert goers one of the most remarkable impersonators of the roles of Aida, Desdemona and Santuzza ever witnessed upon the operatic stage in this city. Madame Kristoffy, whose personality is most striking, whose voice is not only powerful and expressive, but one of beautiful texture and whose histrionic ability is equally convincing, has thrilled thousands of music lovers not only in California, but throughout Europe and the United States, where she has toured both as an operatic and concert singer. It would give these people, who have been stirred by these unquestionable gifts of Madame Kristoffy, a tremendous joy to hear her in opera again for there are none who excel in the roles mentioned above and it is doubtful whether any other artists equal her. Now that Madame Kristoffy has definitely decided to remain in San Francisco, where she has resided for a number of years with her husband and little daughter, and since we have an opera association of our own who should recognize a talent of this distinct calibre, it is to be hoped that Madame Kristoffy may find her opportunities again and be included in this local organization.

Madame Kristoffy has recently returned from a four months' trip to Europe, having gone straight from San Francisco to London, taking in the Wembley Exhibition. While in London Madame Kristoffy heard little or no music for she was not there during the music season, but in Paris she heard performances of Rigoletto, Thais and Walkure at the Paris Opera House, all given in the French language and which, Madame Kristoffy states, fell far beneath the productions of these operas given here in America. Madame Kristoffy, with her family, then spent considerable time at Deauville, the famous watering place of France, noted mostly for its gambling resorts. Later, while in Venice, the singer heard Martelli, Metropolitan Opera tenor, in a fine performance of Traviata, but heard no music at all in either Rome or Milan. An interesting observation made by Madame Kristoffy while in Europe was the fact that all the movies seen over there were those made in America, featuring such favorites as Mary Pickford and Jackie Coogan and several others of equal popularity. The only difference is that these pictures are shown in Europe about two years after their release in this country. To the European picture fans, however, they are new, even at this late date. There are no pictures being made over there to speak of. In Italy a very few are being manufactured but the principal numbers come from America.

Madame Kristoffy also tells us that conditions in Germany are deplorable, but are somewhat better in France. Perhaps one of the reasons for the betterment of conditions, Madame Kristoffy thinks, is due because in Paris, especially, they are making a great deal of money, particularly from the AMERICAN tourist, who is charged about twice as much for everything as anyone else. Madame Kristoffy is more than happy to be in San Francisco again because it is "Home" to her. She feels that this city, for which she holds the fondest affection, contains as much charm and beauty as any of the cities she visited while abroad. She has re-opened her studio again and is actively engaged teaching many talented young pupils.

Let us hope that Madame Kristoffy's fine dramatic soprano voice and other gifts will not be confined to her studio. Her's is a talent that should be both seen and heard!

Harry Waters, a well known instructor of the saxophone, who directs an organization known as Harry Waters Saxophones, consisting of ten able executives of that instrument, to which are added one oboe and one saxophone, a double reed instrument, gave an enjoyable program at the residence of Mrs. Amie Dean Waters, 360 23rd Avenue, on Tuesday evening, December 30th, at which the following compositions were effectively presented before an appreciative audience: Mignonne, Overture Facile (J. Bauman); April Showers, Valse (M. Depret); La Partida (vocal) (Alvarez), Rodrigo E. Kern; Forest Whispers, Marceau Characteristic (P. H. Looney); Song—Mrs. Amie Waters; Freischuetz Selection (C. M. J. Bannett); Marche Militaire (F. Schubert); Recitation—Mrs. Amie Waters; Jewel of Love, Waltzes (C. M. Bennett); Bone Solo—Jacket Waters; Toreador Song, from Carmen, Rodrigo E. Kern; Down South, American Characteristic (Wm. H. Nydleton); Invergarrill, March (Alex F. Lithgow).

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Impending Musical Events

SELBY C. OPPENHEIMER ATTRACTIONS

Ernestine Schumann-Heink, hailed the world over as one of the greatest singers of the day, will make her regular visit to San Francisco next month, appearing, as she always does, under Selby C. Oppenheimer's management, in a single recital at the New Columbia Theatre. The visits of Schumann-Heink come all too seldom. The artistic services of this great woman are in demand wherever music plays a part in life. She could sing a concert every day, were she so disposed, and every day she would face thousands who come to worship at the shrine of this greatest of popular favorites.

But as California loves Schumann-Heink, so does Schumann-Heink love California. In fact, she is in a way an adopted daughter of the Golden State, for she votes in San Diego where she maintains a home on Coronado Isle; and so Schumann-Heink would not consider a season well spent unless at least a few recitals were arranged for her in this State. Her coming tour will be limited to appearances in San Francisco, where she will sing but once, in Oakland, Stockton, Los Angeles and San Diego. She is spending the Christmas holidays with her family in the Southland and will return to her Eastern engagements immediately after she has sung these half-dozen California concerts.

January 11th will therefore be a gala day, for San Francisco, and undoubtedly every city in the New Columbia will be occupied and the aisles crowded with standees. A typical Schumann-Heink program will be rendered in which she will be assisted by Florence Hardeman, violinist, and Mrs. Katherine Hoffman at the piano. Tickets are now on sale at Sherman, Clay & Company.

Maier and Pattison Change Pianos During Recital—Much curiosity and speculation has been aroused whenever Guy Maier and Lee Pattison have played a recital of music for two pianos as to just what is the reason for their practice of changing pianos during the course of the program—often several times in a single recital. Usually wisecracks in the audience come to the conclusion that it is "just a vaudeville stunt" on the part of the artists to show their listeners that no sleight-of-hand trick is being put over.

These artists, who are to give two recitals, under Selby C. Oppenheimer's management, at the New Columbia Theatre on the Sunday afternoons of January 25th and February 1st, have their two concert grand pianos arranged on the platform with the long ends dovetailed so that both players face each other. The lid is removed from the piano nearest the audience and the other lid then acts as a sounding board for both pianos.

According to Mr. Pattison, the only reason for changing places for any number is that one piano may be better than the other for carrying the theme, perhaps, or for getting a singing tone. No two pianos, he claims, are exactly alike, no matter how expertly they are built. There is always a good musicianly reason for using one or the other piano and it is determined, so to speak, by the exigencies of the music itself.

While the artists were making a tour of Australia last year Mr. Maier found that some of their audiences were actually skeptical as to whether two separate pianos were being used so that at the end of their tour they hit upon the idea of placing the pianos at the opposite ends of the stage until the audience was seated, when the tuner would go out and tune the two pianos together just before the artists came on to the platform to open the program.

Alberto Salvi, one of the world's greatest harpists, who will appear in the Fairmont Hotel concert room on Monday afternoon, February 2nd, as an event of the Alice Seckels Matinee Musicales, can also claim the distinction of possessing the world's greatest harp. It is a magnificent golden instrument of extraordinary proportions, about six inches taller than the regulation harp. The harp has its own special keeper, who travels with it and protects it like a zealous mother guarding her young. This young man feels his responsibilities very heavily, for, as far as one can ascertain, he never leaves his cherished charge, except at Mr. Salvi's earnest solicitation. Occasionally Mr. Salvi really needs the instrument himself but he is often obliged to convince Bozo, its keeper, of that fact. The harp, while traveling, lives in a great trunk, built especially for it and lined with a soft padding.

Jeritza Booked—An important booking recently consummated through the medium of the Selby C. Oppenheimer concert management, will be a single appearance in San Francisco, at the Exposition Auditorium, on Sunday afternoon, March 29th, of Maria Jeritza. Jeritza's popularity in New York and Eastern cities is well known. Whenever she is announced for an appearance either in opera or recital, thousands are turned away who are unable to gain admittance.

ELWYN ARTIST SERIES

Isa Kremer—Since Isa Kremer, noted Russian ballad singer, appeared here for two recitals, December 12 and December 14, the demand for a third appearance

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has been so insistent that the Elwyn Concert Bureau management deems a third recital necessary. The third recital is scheduled for Sunday afternoon, January 4, 2:30 at the Alcazar Theatre. The successes which Miss Kremer enjoyed here were duplicated in Los Angeles where a third recital is also necessary because of the demand there following two recitals, December 17 and 19. Miss Kremer will be accompanied by Mr. Leon Rosenbloom whose reputation as a pianist in his own right as well as an excellent accompanist was thoroughly established here at the first and second Kremer recitals.

Janas Heifetz, who will play here on Sunday afternoon, January 18 at Beatty's Casino, has received many extraordinary tributes to his art and mastery of the violin but few which surpass the sincere expression of critical approval which came from the authorities on the Cleveland papers when he played there recently.

"One can only say," said James H. Rogers on the Cleveland Plain-Dealer, "that he is the true alchemist of the fiddle, transmitting into tones of gold, the platitudes of the makers of music. What held the listeners spellbound and stirred them to tumults of applause was not, of course, the message, but the art of the interpreter. And never has this art shone with more resplendent luster. Mr. Heifetz has been coming to us by his amazing virtuosity—this was perhaps seven years ago—he was a lad of, say, high school age. Now he has come to man's estate."

Mr. Rogers goes on to say: "From the beginning he has played with an ease, fluency, and certainty that have never been surpassed, if indeed, they have ever been equalled. From the beginning his intonation was flawless, his style admirable. Since Mr. Heifetz is the greatest of violinists it is fitting that he should have the greatest of violins."

Mr. Wilson C. Smith, in the Cleveland Press, reviewing the same concert, declared: "He is without doubt the aristocrat of the violin, both in style and polished refinement. There is nothing of the flamboyant or spectacular in his playing. It has been subjected to the refining process until it scintillates like a diamond. Of late he has added a deeper emotionalism to both his concepts and interpretations."

"And it is all done with such placidity and freedom that one wonders if he is addicted to passionate expression. The sentiment is there, but it is voiced with such a command of self-containment that one sits in admiration of both man and artist. The super-emotional and bombastic have no translation through his bow all he does is well ordered and dominated by his sense of beauty and refinement."

(Continued on Page 6, Column 1)

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IMPENDING MUSICAL EVENT

(Continued from Page 5, Column 3)

San Carlo Grand Opera Co.—The following comprises the repertoire and principals for the two weeks' engagement of the San Carlo Grand Opera Company beginning February 2 at the Curran Theatre:

Mon., Feb. 2—Tosca, Gentile, Homer, Salazar, Valle, DeBiasi, Guerrieri.

Tues., Feb. 3—Aida, Roselle, DeMette, Tommasini, Basiola, DeBiasi, Guerrieri.

Wed. Mat. Feb. 4—Faust, Roselle, Kent, Onofrei, Valle, DeBiasi, Guerrieri, Andra.

Wed. Eve., Feb. 4—Chenier, Saroya, DeMette, Salazar, Basiola, DeBiasi, Guerrieri.

Thurs. Feb. 5—Butterfly, Miura, Kent, Onofrei, Valle, Cehanovsky, Guerrieri.

Fri. Feb. 6—Rigoletto, Lucchese, DeMette, Onofrei, Basiola, DeBiasi, Guerrieri.

Sat. Mat. Feb. 7—Carmen, Gentile, Lucchese, Tommasini, Valle, DeBiasi, Guerrieri.

Sat. Eve., Feb. 7—Trovatore, Saroya, DeMette, Salazar, Basiola, DeBiasi, Guerrieri.

Sun. Feb. 8—Cavaleria, Gentile, Kent, Salazar, Cehanovsky, Guerrieri, Pagliacci, Roselle, Tommasini, Basiola.

Mon. Feb. 9—Boheme, Roselle, Marcell, Onofrei, Valle, DeBiasi, Guerrieri.

Tues., Feb. 10—Traviata, Lucchese, Mercalle, Onofrei, Basiola, Cerci, Guerrieri.

Wed., Feb. 11—Carmen, Gentile, Lucchese, Salazar, Valle, DeBiasi, Guerrieri.

Thurs. Mat. Feb. 12—Lohengrin, Saroya, DeMette, Tommasini, Valle, DeBiasi, Guerrieri.

Thurs. Eve., Feb. 12—Faust, Roselle, Kent, Onofrei, Basiola, DeBiasi, Guerrieri.

Fri. Feb. 13—Lucia, Lucchese, Mercalle, Salazar, Basiola, DeBiasi, Guerrieri.

Sat. Mat. Feb. 14—Butterfly, Miura, Kent, Onofrei, Valle, Cehanovsky, Guerrieri.

Sat. Eve. Feb. 14—Aida, Saroya, DeMette, Tommasini, Basiola, DeBiasi, Guerrieri.

Rowland Hayes—Rowland Hayes, the phenomenal negro tenor, who sings here Sunday afternoon, February 22, at Beatty's Casino, under management of the Elwyn Concert Bureau, has inspired perhaps more spontaneous publicity than any artist now on tour. From numerous critical comments the following is selected from Pitts Sanborn, Telegram and Evening Mail, under date of February 5, 1924:

"The audience packed the hall from the last inch of standing room to the last seats on the stage. Indeed, many would-be listeners were necessarily turned away at the doors. From these phenomena Mr. Hayes is clearly the John McCormack of his race. And he is further like the distinguished Irish tenor in that he sings Handel, Mozart, archaic Frenchmen, Italians of the eighteenth or the nineteenth century, classic German Lieder, and French modernists with understanding and style. If he does not essay Irish folk songs, he does give the spirituals of his own people, and whether he sings in English or in French, his diction is absolutely distinct and seemingly effortless."

FRANK W. HEALY ATTRACTIONS

The Roman Choir—One of the greatest treats to be given in America on the coming tour of the great singers of the "Roman Choir," will be the performance of Guonod's "The Death of Jesus" (from the Redemption, a sacred trilogy for chorus and four separate voices).

Guonod, the composer of this masterpiece, was one of the most eminent of French sacred and dramatic composers. His father, Jean-Francois Guonod, painter and engraver of talent, winning the Prix de Rome Academy's 2d Prix de Rome (1783), died when the boy was in his fifth year. His mother, a most accomplished woman, first contributed to his literary, artistic and musical education, and early sent him, an already proficient pianist, to the Lycee Saint Louis. In 1836 he entered the Paris Conservatory, studied harmony with Reicha, counterpoint and fugue with Halevy, and composition with Lesueur and Paer. He won the 2d Prix de Rome with his cantata "Marie Stuart and Rizzio" in 1837, and in 1839, his cantata "Fernand" won the Grand Prix de Rome by 25 votes out of 27. In Rome he studied ecclesiastical music, particularly the works of Palestrina, and in 1841 a grand orchestral Mass a 3 was performed at the Church of San Luigi dei Francesi, immediately thereafter he became world famous and there followed in quick succession his operatic triumphs "Faust," "Romeo and Juliet" and other great works.

The last years of his life were mainly devoted to sacred composition. The Redemption which was produced in Birmingham, England, in 1882, is a sacred trilogy, the Latin text of which Guonod arranged from the Catholic liturgy.

MISCHA ELMAN NEXT "POP" SOLOIST

One of the outstanding events of the 1924-25 musical season in San Francisco will be the concert to be given

on the night of January 15 by the San Francisco Symphony Orchestra with Mischa Elman, world celebrated violinist as the soloist. The Elman concert will be the fourth municipal "pop" to be given under the auspices of the City of San Francisco, Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, announces that the prevailing popular admission schedule will not be changed for this great concert.

Elman has been acclaimed by critics as one of the most popular artists on the concert stage. Tonic, technique, temperament, intelligence, artistry, musicianship are all combined in his work. As the Cleveland News said of a recent concert: "He is one of the most popular, and the reason for it is that Elman touches the hearts of everyone. He plays from his heart as well as from his head, and his heart is generous." Conductor Alfred Hertz, of the San Francisco Symphony Orchestra is arranging a particularly pleasing program for the city musical event which will undoubtedly draw a "standing room only" audience to the Civic Auditorium.

Mme. Johanna Gadsdi, the distinguished concert and opera soprano, has returned to Germany after a twelve weeks' tour through all the principal Eastern cities, under the direction of Albee Keith, general manager of the Keith Circuit. The diva demonstrated on this occasion that classic music can be presented before vaudeville audiences with brilliant success. She elicited the greatest respect and attention from all her audiences. Mme. Gadsdi changed her programs every day, something that had never been done before in vaudeville and on each program she included one aria from a Wagnerian opera. The balance of the program was selected from

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Rose Marie of Normandy.....	Del Rigo
Spring Comes Laughing.....	Carew
Beauty.....	Lohr
Piper of Love.....	Carew
Love's a Merchant.....	Carew
The Market.....	Carew
Among the Willows.....	Phillips
A Good Heart All the Way.....	Clarke
Dancing Time in Kerry.....	Hampson
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Love Pipes of June.....	Day
My Little Island Home.....	Baden
Ragged Vagabond.....	Randolph

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the German lieder of Brahms, Schumann, Schubert, Franz Strauss and in the majority of cases they were sung in German. On account of the programs being changed daily vocal students had an opportunity to attend several performances which many took advantage of.

Mme Gadsdi is known as one of the best dressed women on the concert stage and she again justified this reputation by wearing a new gown at every performance (twice a day). The eminent artist sang only exclusively classic programs, never stopping to cheapen her art, although selecting compositions pleasing to her hearers who appreciated Mme. Gadsdi's judgment of their taste so much that they asked for encores for such songs as *Feldensamkeit* (Franz), *Who Is Sylvia?* (Schubert), and *Vergebliches Ständchen* (Brahms). After the conclusion of the programmed numbers there were additional recalls on which occasion Mme. Gadsdi sang the *Battle Cry of the Valkyries*, with which she always created a sensation. Notwithstanding being sick during most of her trip, she continued her engagement, but as soon as she arrives in Europe she will place herself under medical guidance.

Xaver Scharwenka, the distinguished pianist and pedagogue, died in Berlin the middle of December following an operation for appendicitis. Scharwenka was world renowned as pianist, composer and pedagogue and represented one of the leading forces in music in Europe. For years he was head of the widely known Scharwenka Conservatory in Berlin and his concert tours brought him to this country where he was also heard on the Pacific Coast. In more recent years his activities were confined to his adopted country, Germany, and American music lovers have had no opportunity to renew pleasant acquaintances either with his art or pedagogy. His compositions are frequently heard on piano programs. His loss will no doubt be felt in the musical activities of the world.

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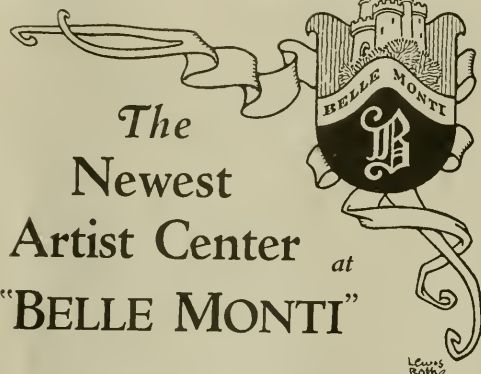
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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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SAN FRANCISCO, FRIDAY, JANUARY 2, 1925

PRICE 10 CENTS

MUSICAL ACTIVITIES IN LOS ANGELES DURING 1924 and FIRST HALF OF 1925

Exceptional Interest in Public School Music—Philharmonic Orchestra, Under Direction of Walter Henry Rothwell, Heartily Endorsed—Choral Societies Enthusiastically Supported—An Unprecedented Number of Chamber Music Societies Attract Exceptional Attention—Hollywood Bowl Symphony Concerts the Only Summer Musical Activities in the Pacific West—L. E. Behymer Presents an Unusually Gratifying Array of Famous Concert Attractions

(Special Correspondence to the Pacific Coast Musical Review)

LOS ANGELES, December 31, 1924.—Los Angeles has rapidly become a musical center, and probably during the last ten years has shown an impetus for improvement unequalled in any other city of America of its size and importance. Since credits have been given in the public schools, the music department of the city schools has been enlarged and the efficiency of its supervisors is already known the length and breadth of the United States. There are no schools that can show band and orchestral organizations equal to those of this city, and nowhere can there be assembled 1800 boys and girls like those who played in a massed band and orchestra at Exposition Park last spring. The private schools and conservatories of Los Angeles compete most favorably with those of Eastern organizations.

In the personnel of the Philharmonic Orchestra, under the direction of Walter Henry Rothwell, we find a superior group of musicians gathered from the leading first chair men of the various orchestras of Europe and America, the entire ensemble only equalled, probably, by the membership of the Philadelphia Orchestra and unsurpassed by any other organization in this country. No other city in America can boast of a Woman's Orchestra of eighty pieces, now in its sixtieth year of efficiency, under the baton of Henry Schoenfeld. In the Los Angeles Oratorio Association, under the direction of John Smallman, is found a mixed chorus equalled only by the Apollo Club of Chicago, presenting the modern and classical oratorios three times a year.

In the Ellis and Orpheus Clubs we find two male choruses of exceptionally fine value, the first under the baton of J. B. Poulin, the second conducted by Hugo Kirchhoffer, and in the Lyric Club there is an unequalled organization of female voices giving three concerts yearly directed by Mr. Poulin from the membership of the Philharmonic Orchestra and similarly talented musicians we find probably the largest number of chamber music organizations operating in any American city, consisting of such splendid musicians as those composing the Zoellner String Quartet, the Philharmonic String Quartet, Le Trio Intime (flute, cello and harp); the Los Angeles Trio (violin, piano and cello); the Philharmonic Trio (violin, cello and harp); The Trio Classique (piano, violin and cello); L'Ensemble Modern (piano, violin, voice and choir); The Svedofsky Trio (violin, piano and cello); The Russian Quartet, (three violins and cello); The Cherniavsky Concert Trio (violin, piano and harp); the Los Angeles Flute Club of twenty-five members, most distinctive in character, under the direction of Jay Flowe, and numerous other musical organizations which add prestige to the musical life of the city.

In the summer time for the past three seasons a series of ten weeks has been devoted to symphony concerts, giving concerts in the Hollywood Bowl, of the highest grade of musicianship; ninety members under the efficient direction of Alfred Hertz, of San Francisco, Emil Oberhoffer, of Minneapolis, and other "guest" conductors. This past fall the Los Angeles Civic Opera Association presented six operatic productions under Gaetano Merola, conductor and director, with local chorus and orchestra, using soloists selected from the Metropolitan Opera Company of New York, and the Chicago Opera Company.

The L. E. Behymer direction presented an unusual group of musicians, vocalists, instrumentalists, dancers, dramatic artists and novelties. No other city in America outside of New York or Chicago can compete in the efficiency or authority of these organizations. The roster resembles a Blue Book of musical talent. Among the pianists were found the great Polish representative, Ignace Jan Paderewski, and his co-patriot, Vladimir de Pachmann, Elhel Leginska can be added to this group, and the premier English representative of the art, Harold Bauer. The conductor-composer pianist, Ossip Gabrilowitch, was a welcome visitor, and in the Griffes Group was found our own Olga Steeb with Sascha Jacobinoff, violinist, and Lucy Gates, soprano. Later in the season Percy Granger and the new Polish "poet of the piano," Mieczyslaw Munz, was heard.

The most notable among the violinists was Mischa Elman, while the cellists were represented by the eminent Spanish artist, Pablo Casals, and Belgium's premier, Jean Gerardy. Sousa and his Band toured the Southwest early in January, as efficient and delightful as ever. In chamber music two visits of the San Francisco Chamber Music Society delighted their auditors. An ensemble novelty was the delightful and unique Ukrainian Chorus from Southern Russia, as well

as the Sistine Chapel Choir which appeared at the opening of the winter season, in December. The terpsichorean art was embodied in that most delightful of dancers, Anna Pavlova, with an unequalled ensemble of dancers, and the season is now closing with that greatest of Orientalists, Ruth St. Denis, and her dancing partner, Ted Shawn, with the Denishawn Company, which shows that these artists of the West can equal the offerings of any of the Eastern or European traveling organizations.

The Chicago Grand Opera Company and its splendid ensemble of soloists, chorus and orchestra, with Feodor Chaliapin, Mary Garden, Rosa Raisa, Cyrena Van Gardon, Edith Mason, and Giorgio Polacco conductor, presented in a magnificent manner the opera Boris Godunoff, Cleopatra, Mefistofele and Die Walkure. One of the most distinctive and superb organizations visiting the coast, appearing in Los Angeles and San Francisco, was the great Eleanore Duse, with her Italian company, presenting four inimitable dramas with a magnificence and completeness of detail never excelled by any similar

Anna Case, a most delightful singer, opened the season, followed by Elena Gerhardt, the well known lieder-singer. Josephine Luchese, coloratura soprano Joseph Schwarz, eminent operatic baritone, Jeanne Gordon, of the Metropolitan Opera, were among the well known visitors. The Cherniavsky Trio jumped across the continent to be heard in a series of chamber music programs, and Tony Sark's Marionettes gave pleasing performances. In the fall were heard such sterling singers as Claire Dux, who opened the season, Ina Bourskaya, Russian mezzo soprano Louis Graveure, baritone, Sophie Braslin, contralto who sang not only in concert but was soloist in the Los Angeles Oratorio Association's Bach Christmas Oratorio. Probably the most unique offering was the Geraldine Farrar Opera Company in a new conception, both scenically, costumely and musically, of Bizet's irresistible opera, Carmen.

The forecast for next season is equally interesting, opening early in January with the St. Olaf Lutheraan Choir of sixty-three members from Northfield, Minn., one of the leading mixed choruses of America, followed by Schumann-Heink in her annual tour of the Pacific Coast, a novelty which will be the first visit to this section of the DeReszke Sincera, a male quartet which for three years has not sung separately, and who are to the vocal world what the Flonzaley Quartet is to the chamber music ensembles, which, by the way, will be heard in April, their farcwell visit to the Pacific Coast. Among the pianists will be the duo, Maler and Pattison, in sonatas, and duo piano compositions. England a splendid and foremost woman artist of the piano, Myra Hess, comes early in March, while the great poet of the piano, Vladimir de Pachmann, comes early in February, immediately followed by Russia's premier virtuoso, Sergei Rachmaninoff. Not to be outdone by the Poles or the Russians, France sends her greatest piano representative, Alfred Cortot, early in March.

From the violin world we are to be entertained by Georges Enesco, composer-virtuoso, and Erna Rubinstein, considered the foremost of her kind, appearing early in January. April brings the world's greatest violinist, Fritz Kreisler. For years we have waited for the emperor of the harp, Alberto Salvi, a February offering, and in that same month one of the great novelties of the East, a premier success, standing at the head of its kind, will come Paul Whiteman's Inimitable orchestra in a series of concerts. The San Francisco Chamber Music Association will return in April, while the Cherniavsky Trio will appear in January.

The vocalists are the most representative of their kind; Frieda Hempel in April, in Jenny Lind costume recital, her first visit to the Coast in eight seasons. Rosa Panselle again returns in March, and Tita Schlipa, the foremost Italian dramatic tenor will give two concerts in April. Feodor Chaliapin, the great Russian, returns in March for two appearances.

For three seasons it has been the wish of the West to hear the greatest dramatic prima donna, Marie Jertiza, of the Metropolitan Opera House. Only five dates could be secured for the Pacific Coast, one of which will be given in Los Angeles March 31, and one in Pasadena April 2. Royal Dalmun, baritone, and Florence Easton, both of the Metropolitan, will be heard in Philharmonic Course concerts, while Pavlova, greatest of her kind, comes early in March with new dances and a symphonic organization unequalled in brilliancy. The Apollo Club of Chicago will be heard in May, and Caudia Muzio, of the Chicago Opera, early in February. The fall offerings have not yet been completed by the Behymer office.

LEONARD DAVIS HONORED

Leonard Davis was the guest of honor at the Bohemian Club last Tuesday evening in a farewell dinner given him by George Q. Chase, President of Kohler & Chase. Davis is one of the best known men in the piano business in the United States and has been in San Francisco for the past six months with Kohler & Chase. Mr. Davis and Mrs. Davis are leaving for Los Angeles Saturday, where they will remain a few weeks preparatory to returning to their home in New York. At the dinner last evening were the following members of the Staff of Kohler & Chase: George Q. Chase, R. H. Blake, Louisa Dederick, O. R. Bowman, John E. Bray, F. J. Chamberlain, C. A. Myers, L. W. Roberts, Max Wilcox, D. J. O'Connell and Mr. Davis.



LINCOLN S. BATCHELDER

The Brilliant Young California Pianist Who Will Appear at the Pacific Musical Society Concert on Thursday Evening, January 8th at the Fairmont Hotel

organization. The Book of Job furnished novelty interesting, curious and instructive.

Among the vocalists John McCormick the unexcelled tenor, presented the unprecedented—four concerts in two weeks with capacity audiences filling not only the auditorium but the stage, something unheard-of in the annals of concert giving in any city in America. Gall-Curel, after presenting two concerts and entertaining capacity audiences in the auditorium, returned June 5th to give in the Hollywood Bowl a concert unequalled in the annals of concert giving, playing to 23,000 people and making musical history both in attendance and gate receipts.

Mme Ernestine Schumann-Heink, world-renowned contralto, appeared in the Philharmonic Auditorium and at the Hollywood Bowl, Feodor Chaliapin, the greatest of all of the Russian baritones was heard in two recitals, returning after the Chicago Opera engagement to sing them, and Cecil Fanning and Emilio DeGogorza, American baritones, were also heard to great advantage.

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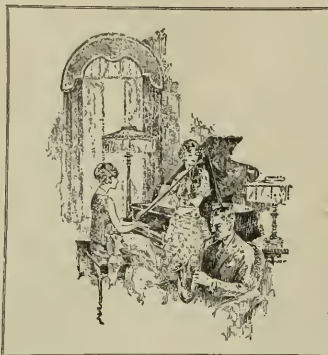
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Tel. Alameda 155
Miss Elizabeth Westgate in ChargeSan Jose Office, 1605 The Alameda, San Jose, San Jose 1581
Edna Huggins in ChargeSeattle Office, 1115 23rd Ave. North, Seattle, Washington
Mrs. Abbie Gerish-Jones in ChargeLos Angeles Office
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Editorial Discussions

PIONEERS IN WESTERN MUSIC PRINTING

Scholz, Erickson & Co., Inc., Have Rapidly Advanced to
the Leading Position of Pacific Coast
Music Engravers and Printers

The editor of the Pacific Coast Musical Review is so frequently asked whether he knows of a printer who makes a specialty of music printing that upon realizing the importance enjoyed by Scholz, Erickson & Co. who print the huge editions of popular and classic music distributed by Sherman, Clay & Co. we asked John Bjorklund, president of this organization, to extend to us the courtesy of visiting his establishment. Our wish was readily gratified and after the visit we felt so impressed with the completeness and workmanlike appearance of this union that we feel we are doing some justice to everyone who reads this paper on the Pacific Coast, and who occasionally composes music, to call their attention to this up-to-date and thoroughly craftsmanlike firm.

The principal engraver is Walter Pickenhahn formerly identified with some of the leading music publishing firms in the United States. Mr. Pickenhahn is an expert in his work; we never realized what a complicated, intricate and painstaking process music engraving and printing really was. If composers really knew the actual patience and labor necessary to engrave music they would not consider any price too much. Mr. Pickenhahn is an expert in his work and does some of the finest music engraving we have ever seen.

One of the works in which Scholz, Erickson & Co. are taking special interest in just now is a work by Zey Rector Bevit to be distributed by Sherman, Clay & Co. Indeed this firm is engraving and printing all of the Sherman, Clay & Co. publications, which department has grown to immense proportions in recent years under the able supervision of Ed. Little. The publication of Mrs. Bevit to which we have already referred is entitled Piano Playing in Harmony. This is another Sherman, Clay & Co. publication printed by this firm. Include: Max Dolin's popular waltz song, When Shadows Fall, reprints of works by Beethoven, Bohm, Chaminade, Dvorak, Grieg, Leschetitzky, Liszt, Paderewski, Mendelssohn, Poldini, Rachmaninoff, Sinding, Schumann and others.

In addition to printing these works Scholz, Erickson & Co. do the work of Dan E. Feltman, Walter Quinke of Los Angeles, a Spanish Song Book by Charles F. Lumis of Los Angeles, Seven Indian Songs by Prof. Lehmer of the University of California, Prelude and Fugue by John Coxhead, and many others who never fail to express their gratification over the splendid work done by the experts of music engraving and printing. John Bjorklund is the president of this firm and is surely his share to build up this establishment from the beginning to its present leading and prosperous position.

ORGANIZING AMERICAN MUSIC SCHOOLS

A group of musical educators, representing some of the largest schools of music in the United States, met recently in Pittsburgh, Pa., for the purpose of forming an organization for these schools. The purpose of the organization, to be known as the National Association of Schools of Music and Allied Arts, is to establish closer relationship between such schools. State Departments of Education and other educational associations may also take the cause of music. At first the Association will consist of individuals from these schools. Later, when definition of educational policies and standards is effected by the commission

on curricula and unit credits, the schools will be admitted to membership and will assume control of the Association's affairs.

A tentative constitution having been adopted, the following officers were elected to hold office for one year: President, Kenneth M. Bradley of Chicago; vice-presidents, F. L. Butler of Syracuse, William MacNeil of Minneapolis, Edwin J. Strimlach of Denver and Anthony W. Mason of Louisville; secretary, Burnett C. Tuttle of Cincinnati; treasurer, Charles N. Boyd of Pittsburgh.

Besides these, there were present at the meeting John J. Hattis of Chicago, Miss Louise St. John Westervelt of Chicago, G. C. Williams of Idaho, Earl V. Moore of Ann Arbor, Gilbert Reynolds Coughlin of Philadelphia, Howard Hanson of Rochester, N. Y.; Harold Randolph of Baltimore; William Boepfer of Milwaukee; P. C. Luthin of Evanston, Ill.; Francis L. York of Detroit; Wm. H. Oetting and Dallmeyer Russell of Pittsburgh.

The following, though unable to attend the meeting, indicated their desire to participate in the organization: Ernest Bloch of Cleveland; Miss Kate S. Chittenden of New York; Miss Nellie C. Cornish of Seattle; Carl Faelton of Boston; Adolph Hahn and Miss Bertha Hahn of Cincinnati; Frederic H. Cowles of Louisville, Glenn Dillard Gunn of Chicago, Dr. Frank Dumesch of New York; George W. Chasick of Boston; J. A. Cowan of Kansas City; Charlton L. Murphy of Philadelphia and Wm. J. Shaw of Chertol.

HOMER HENLEY PUPILS BUSY DURING FALL

It is a well justified contention that the most successful teachers are those whose pupils bring the best results. And there is no way of judging results except by comparison to the time occupied by their public appearances. Taking this as a guide by which to judge Homer Henley's efficiency it will be interesting to read the following list of engagements filled by the well known teacher's disciples: On October 4th Miss Maxine Simmen appeared at Scott's Rite Auditorium in a leading role of a musical play presented by the California Grays; On October 11th Miss Alicia Scott and Elmer Ahl were soloists at a concert given by the Norwegian Ladies' Club at Druid's Temple; On October 15th Miss Maxine Simmen, Mrs. Adnee Hall, and Mrs. Homer Henley were soloists at the Tappan Club concert in Sorsola Club Hall; On October 17th Mrs. Alicia Scott was soloist at the annual recital of the Music Department of Mission High School; On October 22nd, Mrs. Adnee Hall was soloist for the Allied Arts Club at the Fairmont Hotel.

On November 4th Miss Alicia Scott and Miss Elizabeth Hackett were soloists for the To Kalon Club at the Fairmont Hotel; On November 5th Mrs. A. W. Lawson and Mrs. Adnee Hall were soloists for the Jugo-Slav Club at the Fairmont Hotel; On November 14th Mrs. Katherine Marion was soloist at a recital given by Mrs. Helen Young and Miss Marjorie Young; On November 20th Mrs. Adnee Hall was soloist for the Club Beaux Arts reception; On November 21st Mrs. A. W. Lawson and Elmer Ahl were soloists at the Grand Officers-Amarant reception.

On December 2nd Mrs. Adnee Hall and Miss Elizabeth Hackett were soloists at the California Club concert; On the same day Mrs. A. W. Lawson, Miss Alicia Scott and Elmer Ahl sang at a Musicales of the Home of Truth; On December 3rd Miss Katherine Aikens, Miss Elizabeth Hackett, Mrs. Homer Henley and Homer Henley were soloists for the Laurel Hall Club at the Fairmont Hotel; On December 10th Elmer Ahl and Miss A. W. Lawson sang for the installation of officers of Earm's Star-Lebanon Chapter; On December 11th Mr. and Mrs. Homer Henley sang for the KGO Radio; On December 17th Miss Alicia Scott was soloist at the Allied Arts Club concert; On December 22nd Miss Verna Smith, Mrs. Adnee Hall and Seth Evans were soloists for the Women's Press Association. This is a record difficult to equal and almost impossible to surpass.

Miss Helen Chakurian, a senior at Mills College, gave her proficiency concert in violin Friday evening, December 5. Miss Chakurian, who is a pupil of Wm. Laria, has been majoring in music and such a concert as hers is required of all students who wish to teach instrumental or vocal music. She was assisted by Miss Gladys Washburn, cello; Miss Ethel Hyatt piano, and Miss Isabel Santana, piano. The concert was given in Alumnus Hall on the campus and will be open to the public. The program follows: Sonata in C major (Marecello), Miss Washburn; Miss Hyatt at the piano; Sonata in A major (Cesar Franck), Miss Santana; Miss Santana, (a) Sur le Lac (Gard), (b) Serenade, Esplanade (Gard), Miss Washburn; Miss Hyatt at the piano; (a) Serenade, Melancholic (Tschalkowsky), (b) Danse Tzigane (Nachez), Miss Chakurian, Miss Santana at the piano.

The Pacific Musical Society will present the following program at its concert at the Fairmont Hotel on Thursday evening, January 8th: Prelude, A minor (Bach-Liszt), The Last Spring (Haydn), The Legend, E minor (Scriabin), Nocturne, E major (Schumann), Lincoln Bachelder; Anacreon's Bug (Hugo Wolf), Auch Kleine Dinge (Hugo Wolf), Le Voyageur (Gard), Orville de Panw, Edith Canby at the piano; Viol a Solo—Max Dolin; The Looking Glass (Hammrosch), Slow, Horses, Slow (Mallinson), My Menagerie (Foster), Orville de Panw.

The Wind Instrument Ensemble of San Francisco has received the endorsement of the Board of Governors of the Musical Association of San Francisco. The movement meets with their hearty approval and they believe it to be a forward step in the development of musical appreciation in San Francisco. Caesar Addimando solo oboist of the San Francisco Symphony Orchestra and a musician of national reputation, is the director, and those playing with him are: N. Zandbl, clarinet; H.

Beckman, flute; E. Kuhltschek, bassoon, and Chas. E. Tryner, French horn. Lulu J. Humberg, the manager of the ensemble, will introduce the organization to the public in their first concert on Tuesday evening, February 3rd, in the Ballroom of the Fairmont Hotel, and she promises a most interesting program consisting of compositions for the various combinations of instruments represented in this Ensemble.

Knights of Columbus Evening School offers free tuition to all World War Veterans, irrespective of race or creed. Of interest to musical people is the department of the school that announces Band or Orchestra practice under the direction of Thos. J. Kennedy, chief Band Master, U. S. Navy, and Regional Band Leader of the San Francisco Public Schools. This course of study consists of instruction in ordinary music of the first five grades, also in the range and pitch of the different instruments. Composition and building scores for all military band and orchestral instruments is a special feature of the work.

Mme. Christine LaBarraque presented her pupil, Albert Friedrich, tenor, in a farewell complimentary concert at the Fairmont Hotel on Monday evening, December 8th. This young student is not only endowed with a pleasing and well-placed voice, but has been trained to sing with intelligence and understanding. Everyone present expressed his or her appreciation by prolonged and universal applause. There is no question in the minds of those who heard the young singer but that he will face a bright future, provided he continues with the same patience, industry and energy which he has shown so far. The complete program included selections presented in delightful fashion by: Miss Emma Peterson, soprano; Miss Florentine Schage, mezzo soprano; Fritz Lewin, pianist; Miss Georgia Zeh, lyric soprano. Fritz Lewin played the accompaniments with excellent judgment. The complete program was as follows: Oh! Lendle (Langdon), Mrs. L. Una Notté (Venzky), (a) Lucanotti (Schindler), Miss Florentine Schage; Misses Alfreda Monotti, Henrietta Sosnick, Mary Agnes Galvin, Ruth Ward, Elizabeth Carroll, Bernardine Diebels, Thelma McGlade, Cecile Szatmar, Margaret Abel; Calm as the Night (Carl Bohm), Miss Emma Peterson, soprano; O boce do brosa (Gabriele Sibella), Lucevan le Stelle, from La Tosca (Giacomini), Mr. Albert Friedrich, tenor; Sous les Orangers (August Holmes), Miss Florentine Schage; Mezzo-Soprano; Scherzo, B flat, op. 31 (Chopin), Mr. Fritz Lewin; Pule Moon, an Indian Love Song (Frederick Knight Logan), Love Like the Dawn came Stealing (Charles Wakefield Cadman), In Italy (Jeanne M. Boyd), Mr. Albert Friedrich; La Chans n des Baisers (H. Bemberg), Miss Georgia Zeh, lyric soprano; Serenade, Maria Moran's folk song (Kurt Schindler), Miss Florentine Schage; Plaisir d'Amour (Henri Fevrier), Printemps Nouveau (Paul Vidal), All pleure en Reye (Georges Rue), Mr. Albert Friedrich; L'Addio, duet (Nicola), Misses Georgia Zeh and Emma Peterson; Duono Mio (G. Chaminade), La Paloma (S. Yradier), Mr. Albert Friedrich.

H. Bickford Pasmore presented Theresa Zahnatyn, soprano; Wilson Taylor, tenor; James Mackenzie, baritone, in what proved to be a delightful program at a musicale by advanced pupils at his home in Alvarado Road, Berkeley. Miss Zahnatyn and Mr. Taylor have already won distinction in the bay region. Mr. Mackenzie won immediate recognition with his beautiful voice and manly, artistic singing. Though still at the threshold of his artistic life, he already shone as the most sound training Pasmore is giving him. Mr. Pasmore also introduced four pupils at the second of the season's pupils' recitals in the Kohler & Chase Building on the last Saturday afternoon of November. Grace Benthara, Madeline Evans, Maria Rodaelli and Louise W. Bber made their debut in recital on this occasion, each revealing a beautiful voice supplemented by a sound technique and intelligent expression. Otis R. Maraton contributed a number of baritone solos in vigorous style and with brilliant voice. This recital was repeated at the Pasmore residence on December 6th.

Rena Lazelle, head of the vocal department of the San Francisco Conservatory of Music, presented the following program interpreted by pupils of the conservatory on Monday evening, December 8th. Interesting and pleasing a large audience: Duets—Tuscan Folk Songs (Caracciolo), Mrs. Foster and Mrs. Mello; Bird Songs (Lehmann), Mrs. Foster and Mrs. Mello; (a) Cuckoo, Mr. Sheridan Williams; Vieni che poi sereno (Glick), Luigi del caro bene (Serech), Miss Constance Reed; Blackbird's Song (Scott), The Swallows (Cowen), Miss Edith Tricker; My Love Is Cella (Munro), 'Tis Snowing (Bemberg), Mr. Howard Delrick; The Birds Christmas Carol (Chaminade), The Lady Pinking Mulberries (Stillman), Mrs. Foster and Mrs. Mello; (a) Zepherus, Mr. Sheridan Williams; (b) The Song of the Lark (Haydn), Miss Marian Clement, Mr. Herbert Apfelbaum; Christmas Songs (Cornelius), Mrs. John Foster; Aria: My Heart at Thy Sweet Voice (St. Saens), Mrs. Lotus Anderson; Now Sleep the Crimson Petal (Quilter), The Prilly Creature (Storace), Mr. John Barrett; Chinese March—Gossy Rhyme (Crist), Mrs. Zepherus; Aria: My Heart at Thy Sweet Voice (St. Saens), Mrs. Lotus Anderson; (a) Lucia, Miss Jeanette Grossman; (b) Vengien (Brahms), Vergeheiches Staudchen (Brahms), Mrs. James Hjul; The Break o' Day (Sanders), Miss Rose Coughlan; Spanish Folk Song (Arranged by La Forge), My Love's a Mulester (Di Novero), Miss Florence Sexton; Aria: Una Voca Poco Fa (Rossini), Mrs. V. Miffred Hanlon; Aria: Within this Sacred Temple, Mrs. Miffred Hanlon; Robert Schumann's Oh, That Thou Were Maying (Smith), Miss Annable and Mrs. Turner.

Short Items of Interest

Henrik Gjerdum gave three exceptionally interesting pupils' recitals at his residence studio preceding the Christmas holidays. On December 19th eight advanced pupils appeared in a program of classic and modern compositions and on December 20th fifteen younger pupils gave a program. The assisting artists were Mme. Katarina Malova, soprano, and Paul Haakon, dancer. The third event of the series of recitals was given by Edith Nielsen, a most promising artist pupil. She gave a program beginning with Mozart's Fantasia and Sonata (with accompaniment on second piano by Grieg), a group of Chopin numbers and Grieg's Wedding Day. She was assisted by August Johnson, baritone.

Frank Carroll Giffen, the well known tenor, vocal teacher and president of the California Music Teachers' Association, gave a reception and musicale in honor of Leon Rains of the Metropolitan Opera Company of New York on Monday evening, December 15th. Mr. Rains gave a most interesting lecture on vocal study wherein he referred effectively to various unethical customs employed by unscrupulous pedagogues. His lecture was most interesting and instructive and thoroughly enjoyed by a representative audience.

Ide Hierleid Sheeley, the widely known Sacramento pianist and teacher, is constantly active in the capital city presenting a number of excellent programs both by herself and through her pupils. She is keeping constantly in touch with musical events in her home city and frequently comes to San Francisco to attend the symphony concerts, and events by distinguished artists visiting here. She is one of the most enthusiastic disciples and patrons of the art and unquestionably her pupils must benefit through their teacher's ever active interest in musical events.

Sigmund Beel, the distinguished California violinist, spent the holiday season in Los Angeles, where he renewed numerous friendships with leading musicians and music patrons. He was entertained by many prominent members of the profession, among them Homer Grunn, newly elected president of the Musicians' Club of Los Angeles; Thomas Taylor Drill, Rudolph Brand and others. Mr. Beel is an honorary member of the Musicians' Club of Los Angeles and always finds a hearty welcome whenever he visits the metropolis of the South.

The San Francisco Musical Club omitted its regular concert, which was to have been given on Thursday morning, January 1st, owing to the holiday. The next program will be presented at the Fairmont Hotel on Thursday morning, January 15th, when the following members will take part: Edna Horan, violinist; Olive Hyde, violinist; Mrs. Zeb Kendall, Maud Adeline Welandorff and Mrs. Uda Waldrop.

The San Diego Oratorio Society announces that it will produce Dr. H. J. Stewart's magnificent oratorio, The Hound of Heaven, in conjunction with the Cadman Club of San Diego early in March. A chorus of two hundred voices and four distinguished soloists, supported by an orchestra of fifty members from the Musical Association of San Diego, will participate in this production in honor of one of California's most esteemed composers.

Mrs. H. I. Krick continues to furnish pupils to present programs for KGO, General Electric Co. of Oakland. During the holiday season Eleanor Rathke played several piano selections from that station on December 15th; Helen Hurn, Lloyd Krenn and Helen Goodfellow played on December 17th; Howard Banks, December 19th; Lenora Broadhead, December 22nd; Elvon Davis and Delphia Jeglum, December 24th, and Muriel Leyrer, December 29th.

The Music Teachers' Association of California, through its secretary, Miss Louise E. Massey, announces the reelection of the following officers for the year 1925: President, Frank Carroll Giffen, San Francisco; Vice-President, Mrs. Etta Smith Snyder, San Diego; Treasurer, Mrs. Alvina Heuer Wilson, San Francisco; Directors, Miss Dulce Grossmayer, San Diego; Miss Alice Eggers, Oakland; Samuel Savannah, San Francisco; Charles M. Dennis, Stockton.

Marion Ramon Wilson, the successful contralto soloist, sang at the Palace Hotel on the afternoon of December 8th before the California Spring Blossom and Wild Flower Association with unequalled success. Her program consisted of legendary Christmas floral numbers and was exceptionally interesting and originally interpreted.

Star of the Sea Church, Geary and Eighth Avenue, presented a delightful Christmas program. On Christmas eve there was Solemn High Mass. A double quartet sang Mozart's Seventh Mass in B flat. This splendid organization consisted of: Sopranos—Mrs. Elliott Epstein and Mrs. Alvina Heuer Wilson; Altos—Mrs. Frank Scully and Miss Lillian Ricard; Tenors—George Cochane and Walter Barnow; Basses—Jack E. Hillman and Reginald Davis; Organist and director—Mrs. Elvera Gomez Zink. Myrtle Claire Quinlan sang Adam's Noel.

at the offertory and Franck's Panis Angelicus at the communion

Marie Hughes Macquarrie, the well known California harpist, who is now appearing in the East, sends, through the Musical Review, holiday greetings to all her San Francisco friends. While in the East Mrs. Macquarrie is studying with the famous harp virtuoso Salsedo and upon the return from the East of Mrs. Annie Louise Bar d, the young harpist will also coach with her. Among the engagements Mrs. Macquarrie is filling with brilliant success are included her playing at the Roosevelt Hotel on Sunday evening, December 14th interpreting, among other numbers, the Dubois Fantasia with orchestral accompaniment. In a short time Mrs. Macquarrie will introduce a new harp ensemble under her direction at one of the leading Broadway houses, and the artist wishes she could have some of the original members of the Ensemble Aeolienne which appeared on several occasions in San Francisco last winter in this new production. Other Californians of whom Mrs. Macquarrie writes include Horace Britt, who is cellist of the Mischa Elman String Quartet, a most distinguished organization. Lela Gordon Saling, soprano, has been appearing with brilliant success in New York and was accorded a cordial reception in Albany recently. She also appeared in Brooklyn on December 21st. Stella Jelica and Marjorie Scott are progressing rapidly, making quite a name for themselves.

Sherman, Clay & Co. distributed during the holiday season a very neatly compiled diary for 1925, which they forwarded to their friends and patrons with an appropriately worded letter extending the compliments of the season. The gift is very useful and thoughtful and greatly appreciated by all recipients including the Pacific Coast Musical Review.

Sigmund Anker announces a series of three studio recitals during November December and January. The programs present some of the teacher's most talented pupils who have the assistance of Evelyn Biebesheimer, pianist. The first recital took place on Saturday evening, November 29th, the second on Saturday evening, December 27th, and the third will be given on Saturday evening, January 31st. About fifty pupils participate in these concerts and many of these reveal superior qualifications. All of the concerts given by Mr. Anker attract large audiences who show exceptional enthusiasm.

Eva M. Garcia, the excellent pianist and teacher, presented her pupils at two enjoyable events early in November, and although this is somewhat late to record their merit is worthy of this attention. The programs were as follows: Nov. 7—Minuet (Mozart), Dorothy Bena; Album Leaf (Grieg), Kathleen Hughes; What the Brook Said (Geibel), Mercedes Valera; Melody (Smith), Louisa Wallace; Will of the Wisp (Lemont), Nancy Sedgwick; Allegro Waltz (Crawford), Marion Fisher; In the Woods (Mona-Juca), Billy Owsley; Gavotte (Bach), Skating (Krogmann), Margaret Kranz; Wooden Shoe Dance (Rogers); Charles Dinneen; Consolation (Mendelssohn), Agnes Bischoff; Narcissus (Nevin), Frances La Vergne; Rharsodie Mignonne (Koelling), Edward Odell; Coucou (Daquin), Bird as Prophet (Schumann), Betsey Pembroke; Idillio (Lack), Constance Reymann; Awakening of Spring (Haberli), Traumeri (Schumann), Ethel Louterbach; The Little Shepherd (Debussy), Mazurka (Chopin), Alice McKeegan; Hejre Koti (Hubay), H. Arthur Garcia. Nov. 8—Gavotte (Gluck-Brahms), Cornelia Sturges; Consolation (Mendelssohn), Clarice Hughes; German Dance (Beethoven), Ruth Bacigalupo; Traumeri (Schumann), Virginia Stultz; Allegro Moderato, Sonata Op. 7 (Grieg), Marion Gale; Minuet (Mozart) Neil Daniels; Impromptu C sharp minor (Chopin), Rosmary Healy; Romance (Saint-Saens), Jean Mauerhan; Waltz Humoresque (Stojonski), Prelude D flat (Chopin), Lilian Hermann; Tango (Albeniz), Seguidilla, Ellen Clarke; Nocturne, F sharp (Chopin), Lynette Grimes; Falling Leaves (Nearing), Elmer Pimentelle.

L. E. Behymer, with his well known ingenuity and enterprise again delights his many friends with his thoughtfulness at the holiday time. This time he forwarded an artistically and originally designed box, representing a California Mission and containing choice California figs and raisins. Accompanying this splendid gift was the following message: "Your Mission—Our Mission; there was a Mission a hundred years ago skirting the Pacific Coast from San Diego to San Francisco, a day's journey apart, offering a home for worn travelers, a refuge, food, safety, entertainment, education, religion, hope and faith. For many years we have reared Missions of Music from El Paso to San Francisco, in which the high priests and priestesses of song and story, melody and harmony, have given to the Southwest the choicest offerings of the master minds of the centuries; a feast for the soul and the brain, providing entertainment, education, joy, understanding, ambition and spiritual uplift. We have gathered these aristocrats of the intellect from the propheta who live in the high places. You, who have gloriously served, have given of your choicest offerings. You who have received, have been most bountifully benefited. We have added our love and devotion to your cause—our cause—and at this season, vesper bells chime out our benediction on you and yours for a Merry Christmas and a Happy New Year.—L. E. Behymer—Bee."

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Music in Berkeley

BERKELEY, December 23, 1924—The San Francisco Symphony Orchestra presented the second concert of the season in the Harmon Gymnasium Thursday, December 18 under the direction of Alfred Hertz. The Committee on Music and Drama of the University sponsors these concerts. Beethoven's Pastoral Symphony (No. 6 in F Major) was a most gratifying opening number and the reading of the five movements was marked with sincerity and again revealed the conductor's versatility. The Allegretto movement (Shepherd's Song, Thanksgiving after the Storm) proved so altogether refreshing and satisfying that the intermission which followed was more acceptable than a less distinguishing conductor. The second part of the program began with dasseten's Praeludium Overtüre and the Symphonie P. em Joldau by Smetana followed. Mr. Hertz made stormy drama of the Fantasia. Francesca da Rimini by Tschalowsky which closed the program.

The annual Christmas celebration for the children of Berkeley was given around the beautiful municipal tree Sunday afternoon, December 28. Christmas carols featured the program and Mrs. T. Arthur Ricard, soprano, was the soloist.

The Berkeley Branch, League of American Pen Women, (Miss Mary Bird Claves, president) has recently organized into sections. The Music Section, with Mrs. Gilbert Moyle as chairman, will present two programs annually featuring the works of women composers. The first concert will be given in the early evening at Mrs. Moyle's studio home, 1533 Hawthorne terrace, Berkeley, and will be open to members and their guests. F. P. M.

COMPETITION FOR ROME FELLOWSHIP

The American Academy in Rome has announced its annual competition for a Fellowship in musical composition, this being the Walter Damrosch Fellowship which was awarded three years ago to Randall Thomson. Candidates must file with the Secretary of the Academy not later than April first two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata-form or free modifications of it. A sonata for pianoforte of a large of large dimensions will be accepted, but not one for short pianoforte pieces.

The competition is open to unmarried men who are citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is \$1,000 a year for three years with an additional allowance of \$1,000 a year for traveling expenses in visiting the leading musical centers of Europe. The winner will have the privilege of studio and residence at the Academy, and opportunity for six months' travel each year.

For circular of information and application blank, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

ACTIVITIES OF THE F. A. M. S.

At a reception to be given by the Portland Branch of the F. A. M. S. to P. Robert Schmitz, President of the society, there will be a discussion of the programs to be presented by the Portland Branch of the International organization whose central headquarters are in New York. On January 18th the New York Chapter will give its first concert of the season at Aeolian Hall. The artists featuring in this concert are Salzedo Gradova, Grinska, Tordade, the Letz Quartet, and eight solo artists. The program that will give is selected from the works of Paul Le Flem, Legizans, Stravinsky, Webern, Berg, Caplet, Debussy and Griffes.

The Sunday Symphony Society of New York opened its season at the George Cohan Theatre recently before a audience that received the program with applause and cheering. Josiah Zuro conducted, Frances Newton sang, and the Rev. John Haynes Holmes gave a short address. The concert included Cherubins Lave Abenages overture, Schumann's Fourth Symphony, Cacerio Espanol by Rimsky-Korsakoff and two selections from Miss Newton, Rose Softly Blooming by Spohr and Mozart's Alleluia.

Dr. Holmes hailed the free concerts of the Sunday Symphony Society as the forerunner of the era of creative music. Americans, he said have passed through musical eras, the first, that of learning to understand music, the second, that of appreciation. "I believe we are now on the threshold of the third era," he said. "Europe has outdistanced us in that respect. Germany, Italy, France, are too small to have a choral society. In England, church choirs sing movements from oratorios. We are not even successful at hymns. Zuro's orchestra with its members contributing their services is headed for a time when the people themselves will participate in music."

The society's second concert will be held on January 2, at 2:15 P. M. Gdal Sallesski, cellist, will play "Int-Saens" Concerto. The program will also include Hugo Riesenfeld's Romance Overture.

Impending Musical Events

SELBY C. OPPENHEIMER ATTRACTIONS

Schumann-Heink—Love of her family, her friends and America, laughter, a great sympathy for suffering and her singing, are the engrossing occupations of Mme. Ernestine Schumann-Heink, who will appear in one concert in the New Columbia Theatre under the management of Selby C. Oppenheimer next Sunday afternoon, January 11. Tolerance, also is one of her virtues. Extremes of fashion do not interest her. She has little use for paint and powder, although not exactly opposed to makeup. "I have never used it myself," she says, "but girls who dash are as attractive as does shine! But girls who dash are as attractive as does shine! But girls who dash are as attractive as does shine!" But girls who dash are as attractive as does shine!

Nearly five decades of music-lovers have been packing opera houses and concert halls to enjoy the art of this great woman, and still each year finds her more popular than ever. Her public appearances began when she was sixteen. Now she is sixty-three—mother of seven children and grandmother of ten—and still she is the greatest of contraltos. The wonderful voice and artistry that thrilled Europe just about half a century ago, that America first heard with the De Reszkes, Flancon, Eames, Nordica and Bispham more than a score of years ago, that cheered the doughboy on his way to France and on his return comforted him in American camps and hospitals all over the country, is acknowledged as belonging to the "Queen of Song and Motherhood."

Schumann-Heink will have the assistance at her recital here, as well as at the ones in Oakland and Stockton, on the 22nd and 26th of January, of Floren E Hardeman, violinist, and Katherine Hoffmann, pianist. The following splendid program is scheduled for these events:

My Heart Ever Faithful (Joh. S. Bach), Hellstahrender Tag (Recitative aria from Odysseus) (Max Bruch), Mme Schumann Heink; Rondo (Mozart-Kreisler), O Days of Youth from Eugen Onegin (Tchaikowski-Auer), Tamburini Chinois (Kreisler), Miss Hardeman; Die Jung Nonne, Du bist die Ruh, Wahn, Ave Maria (Franz Schubert), Allerlei (Richard Strauss), Fruhlingsreigen (Fleischmann) Mme Schumann-Heink; Humoreske (Stoessel), Russian Lullaby (Grieg-Brown), Danza Espagnole (Hueter), Miss Hardeman; Allah (Chas. Chadwick), Cry of Rachel (Harry Turner Salter), Trees (Rashach), Lullaby (Edward Collins), Kerry Dance (Malloy), Mme Schumann-Heink.

Guy Maier and Lee Pattison, who are to give San Francisco recitals of music for two pianos, are the outstanding figures in their chosen field of music. They are scheduled to play on the Sunday afternoons of January 25th and February 1st at the New Columbia Theatre under Selby C. Oppenheimer's management. Prior to the advent of these young pianists there were practically no musicians who devoted their efforts exclusively to this form of expression. At first Maier and Pattison played together for their own amusement. They had been students together in Boston and later both studied with Arthur Schnabel in Berlin. Upon their return to America they were persuaded to exhibit before the public what had hitherto been a private pastime. Their success was immediate and extraordinary, and so their "Concerts of Music for Two Pianos" came into being.

Then began a search in earnest for two-piano compositions. They soon discovered that there were works by Debussy, Arensky, Rachmaninoff, Cesar Franck, Saint-Saens and others, which were almost unknown outside of the studios. These were soon brought to the light of the concert platform and in time arrangements of other compositions, some originally scored for orchestra, were added to the repertoire, which has now grown to such proportions that in the course of their recent Australian tour the pianists were able to give six entirely different programs in Sydney alone.

This renaissance of the art of two-piano playing has given fresh impetus to present-day composers, several of whom have written compositions dedicated to Maier and Pattison, among them Leo Sowerby, at present a member of the American Academy in Rome, Ernest Hutcheson, Edward Burlingame Hill of Harvard University, Leopold Godowsky, John Alden Carpenter, and others.

Salvi's Art—All great art has a quality of simplicity. This quality, more than any other, characterizes the work of Alberto Salvi, the world famous Italian harpist, who is the next attraction in the Alice Seckels Matinee Musicales series and is to be heard in the Fairmont Hotel ballroom on Monday afternoon, February 2nd. Simplicity is a difficult thing to define. It is a thing that springs from the character of the artist himself, as well as from his complete mastery of his instrument. It is the quality that makes the audience think first of the music and later of the performer who made it possible.

Godowsky once said of his friend Casals, the cellist—"the art of Casals lies in his incredible simplicity." This phrase applies equally well to Salvi. It is an interesting fact that the two men who are acclaimed the supreme virtuosi of the two most difficult instruments of the stringed family should have this quality outstandingly in common. The harp, in particular, is

from its bulk hard to manage more unwieldy than the cello, and demanding a foot technique as well as that of the fingers, for there are seven pedals on the harp on which are played the half tones. And more, the long range of strings must be plucked with the fingers' tips. To play such an instrument with an ease that makes it look like child's play is an extraordinary feat in itself. And Salvi does this. His is a technique that conceals all effort while it reveals a most superb mastery of his instrument.

Critics have said of him—"what Bach was to the organ, what Paganini was to the violin, Salvi is to the harp." And again—"there is one artist who is without competition, for there is no one in the concert field who can approximate his art."

Vladimir De Pachmann's New Discovery—If any proof is needed of the tremendous value of Vladimir De Pachmann's new method for the piano it would be found in the amazing ease and astounding freedom of his playing. This grand old man of the piano, who is to play one recital at the New Columbia Theatre on Sunday afternoon, February 8th, is seventy-two years of age. He is at a time of life when even the healthiest person finds himself unwieldy and inflexible, finds his fingers losing their delicacy and accuracy for tricky bits of work. At seventy-five De Pachmann's hands are as flexible as in his youth, as marvelously pliant as a youth's. He plays hours each day without fatigue. His wrist is supple and as perfectly balanced as a swordblade. His fingers tingle to the harmonies he evokes. Only the complete relaxation of his great, new technique could have secured such an apparent contradiction of the relentless law of nature.

De Pachmann lists five important advantages gained by his new method: Health to the body, lack of fatigue, straight wrists, beauty of limbs, tranquility. No moving about or twisting the body, as so many pianists do! In playing, his hands are always in a straight line with his wrists; there is no movement from side to side as in the old system. There is no stress and no strain. At all times the entire arm is perfectly relaxed. In his touch, his fingering, the thumb is never allowed to touch a black key. These doing so necessitates an unnatural lateral movement of the wrist, which causes fatigue. All side-to-side movements proceed from the elbow, and not from the wrist.

This veteran of the piano comes to San Francisco again under Selby C. Oppenheimer's management.

IDA G. SCOTT ANNOUNCEMENTS

The music season of 1925 will include an interesting and educational list of activities under the direction of Ida G. Scott. All programs will have a basis from (Continued on Page 6, Column 1)

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IMPENDING MUSICAL EVENTS

(Continued from Page 5, Column 3)

which the development of today's music may be traced. Artists to expound this history have been chosen for their special equipment along these lines as well as for their artistic training as instrumentalists or vocalists. The Fortnightlys, January 5, at the Hotel St. Francis will be first event under Miss Scott for the year. The program will feature Myrtle Donnelly Quinlan, lyric soprano, whose three groups of modern compositions will include French and Italian composers and two songs of Poldowski. She will be accompanied at the piano by Gyula Ormay. Marion de Guere Steward, pianist, will be the assisting artist displaying such moderns as Paul Martin, Palmgren, Rhene-Baton and Ravel.

Musical Appreciation, showing the evolution of music during 200 years, is the name of a course to be put on by Miss Scott for ten weeks in San Francisco Berkeley and Watsonville. It will open in this city Saturday morning, January 10, continuing for ten consecutive Saturday mornings at 11 o'clock in Native Sons Hall. The lecturers and musical illustrators for the course include the finest available material on the Pacific Coast, among the exponents being Henry Eichheim, Arthur Bliss and Ethel Roe Eichheim. The Berkeley course will open Friday evening, January 9, at the Armstrong Schools of Business Auditorium, Harold Way and Kittredge streets, continuing for ten consecutive Fridays at 8 P. M. The outline of the course, featuring those fundamentals which are necessary to the development of all students and lovers of art, is as follows:

1. Illustrated lecture, Early Beginnings of Music, Henry Eichheim. The speaker has many interesting old instruments which he will use in illustrating. Ethel Roe Eichheim will play compositions of her husband based on Oriental themes.

2. Illustrated lecture, Seventeenth and Eighteenth Century Music, Josephine Crew Aylwin.

3. Recital, songs of Scarlatti, Handel and others, Marie Partridge Price. Dances of the period, Grace Burroughs.

4. Recital, Bach, Couperin, Scarlatti, Handel; Lajos Fenster, violin; Violet Fenster Blagg, piano.

5. Illustrated lecture, The Symphony and Early Symphonists, romantic period, Arthur Bliss.

6. Chamber music, Ormay Trio; Haydn, Mozart, Beethoven.

7. Recital songs of Schubert, Schumann; Elizabeth Witter, mezzo soprano. Piano, Chopin, Mendelssohn, Liszt; Ellen Edwards.

8. Illustrated lecture, The Opera, modern music, Alice Butler Canfield.

9. Recital, operatic arias, Myrtle Donnelly Quinlan, lyric soprano; Gyula Ormay at the piano. Modern songs, Lawrence Strauss, tenor; Ellen Edwards at the piano.

10. Chamber music, The Chamber Music Society of San Francisco.

The Fortnightlys have been distinguished for an atmosphere of intimacy in concentration and enjoyment and the course in appreciation will offer the same cordial impression. E. Robert Schmitz, the eminent French pianist, will conduct, under this management, a master class from January 12 to 26, appearing in a lecture recital before the Fortnightlys January 19, Evolution of Modern Music, and giving a recital at Scottish Rite Hall, January 22. Yeatman Griffith, vocalist and pedagogue, will conduct a master class from June 1 to 30, inclusive.

San Francisco patrons of the music appreciation course are Mesdames George A. Applegarth, John P. Coghlan, Ashley Paul, Ernest C. Hueter, Helen P. Lemman, Carlo Morbio, Richard Dyson Quinlan, Jr., Miss Isabel O'Connor, Mesdames Parker Steward, Leonard A. Woodams. The Berkeley course will have as patrons Dr. Modeste Alloo, Miss Carol Day, Miss Mary Louise Hildard, Mrs. Clarence Holmes, Mrs. Duncan McDuffie, Mrs. T. A. Rickard, Miss Elizabeth Simpson, Mrs. Frank D. Stringham, Mrs. Lawrence Strauss. The Watsonville patrons will be Mrs. Henry Walters, Mrs. O. D. Slosser, William Bendell, Frank Rogers, Miss Ward, Miss Iva Rogers, chairman.

ELWYN ARTISTS SERIES

Jasha Heifetz—In New York some managers, who for many years have been looking for a violinist that would rival Heifetz, who plays here Sunday afternoon, January 18, at Beatty's Casino under the management of the Elwyn Concert Bureau, got what they thought was a great idea. Watching the crowd trying to get into Carnegie Hall on Sunday afternoon when Mr. Heifetz was giving one of his packed-to-the-doors recitals, they noticed that the lobby was jammed with people unable to purchase even standing room in the city's largest concert hall. The police tried to drive the crowd away, but they stood solid and unmovable, hoping against hope that there might still be a chance to get in. "Ah," cried a manager to himself, "here is an audience for someone to play for. There are about fifty young fiddlers who would jump at the chance to

stand on the steps and perform for the crowd." So the next time, when the scene was duplicated a young fiddler jumped up on the steps and began to play for the crowd waiting in vain for a chance to hear Heifetz. The police had been unable to move the crowd. Now they started even more impossible to handle. But to the surprise of the officers the crowd began to move away. They let the young fiddler play and he did not play so badly but in ten minutes the lobby was virtually empty! The throng had come to hear Heifetz. No one else would do. Needless to say, the experiment was not tried again.

SYMPHONY CONCERT

Presenting E. Robert Schmitz, the eminent French pianist, as guest artist, the San Francisco Symphony Orchestra directed by Alfred Hertz will resume its activities with a pair of regular symphony concerts next Friday and Sunday afternoons in the Curran Theatre.

Schmitz is well known to San Francisco music-lovers through recitals and as soloist with the Chamber Music Society, and symphony patrons have expressed great satisfaction at the opportunity of hearing him with the orchestra which was made possible by his presence here for a series of "master classes." Mr. Schmitz has been acclaimed as a concert pianist throughout this country and Europe, called by some critics a modernist and by others a classicist, his superb command of the technical and tonal resources of the instrument making him equally at home in Bach and Debussy. An admirable choice of numbers for his forthcoming symphony appearances has been made which will display every

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Beauty.....	Lohr
Piper of Love.....	Carew
Love's a Merchant.....	Carew
The Market.....	Carew
Among the Willows.....	Phillips
A Good Heart All the Way.....	Clarke
Dancing Time in Kerry.....	Hampson
Sweet Navarre.....	Carne
My Heart's Haven.....	Phillips
Love Pipes of June.....	Day
My Little Island Home.....	Baden
Ragade Vagabond.....	Randolph

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quality of his playing. These are the Cesar Franck Symphonic Variations and the difficult Burleske in D minor of Richard Strauss, both of which will be new on the orchestra's programs, the latter being given for the first time in San Francisco.

Next week's program will also contain the Surprise Symphony of Haydn and the Wagnerian favorite, the Prelude and Love Death from Tristan and Isolde.

MUNICIPAL SYMPHONY CONCERT

Mischa Elman, the celebrated violinist, who will appear as soloist with the San Francisco Symphony Orchestra, on the night of January 15, in the fourth municipal "pop" concert is expected to repeat the triumph under the baton of Alfred Hertz that he achieved recently in a concert with Leopold Auer in New York. Supervisor J. Emmet Hayden, chairman of the Auditions Committee recently received a notice of the Elman-Auer concert which appeared in the New York Globe and was from the pen of Pitts Sanborn. In part the notice stated:

"A good many concerts are lightly dubbed "gala," but yesterday afternoon there was a real gala concert in Carnegie Hall. Professor Leopold Auer, perhaps, all things considered, the greatest living man of the violin, conducted a program of violin concerts by Vivaldi, Beethoven, and Tchaikowsky, with one of the most famous of the famous Auer pupils, Mischa Elman, as soloist. Now that was most emphatically a gala occasion, and an audience that understood its importance filled Carnegie Hall for the event."

Supervisor Hayden has no hesitancy in predicting that the "pop" concert in Civic Auditorium will be the gala event of the musical season. The same popular scale of prices will be maintained.

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NATIONAL MUSIC CLUB FEDERATION NEWS

(Publicity Department, N. F. M. C., 1200 Columbia Terrace, Peoria, Ill.)

Five scholarships in great national music institutions are secured as prizes for 1925 winners of the Young Artist Contests!

An outstanding event at the fall board meeting of the National Federation of Music Clubs recently held at Pittsburgh, Pa., was the acquisition of five scholarships, with one year's living, to be offered the national winners of next year's biennial contests, in voice, (male and female) violin and piano, the finals of which will be held at the Biennial convention at Portland, Oregon, June 6-13, 1925.

These scholarships have been secured by the Past Presidents' Assembly, of which Mrs. William Arms Fisher is chairman, and by Mrs. Edgar Stillman Kelley, chairman of American Music. The schools thus represented are:

- New England Conservatory, Boston.
- Institute of Art, New York.
- Cleveland Institute of Music, Cleveland.
- Cincinnati Conservatory of Music, Cincinnati.
- The Curtis Institute, Philadelphia.

The national winners of these contests, of which there will be four who have won first in their state and then in their district, are given a choice between a prize of \$500 in cash, or a scholarship in one of the above music schools. The completion of the \$2000 fund to cover these cash prizes was also made at Pittsburgh, the greater part of the fund being given by the Past Presidents' Assembly which is organized, as an auxiliary to the Federation, for the specific purpose of giving worthwhile awards to the winners of the young professional musicians' contests.

Although the first of these contests was held in 1915, the Federation has not until now been able, financially, to accord to the winners prizes in keeping with the importance of these events. A money prize has always been given to the national winners (besides the state and district prizes of varying amounts according to their own decision) and, of late years a concert tour among the federated clubs was attempted. The idea of the scholarship has been germinated in the minds of Federation executives for some time, and it is with much satisfaction that N. F. M. C. announces the above prizes and scholarships. To encourage the best exposition of talent on the part of our own American artists is to build for a musical future in America, and Mr. E. N. Wilcox, of Ames, Iowa, who is national chairman of the contests, says that never before has there been such a demand for contest circulars by the young American musician, 12,000 having already been sent out.

Extension Prizes

Prizes of \$200, \$100, and \$50 are offered for organizing music clubs.

These three prizes, offered to state organizations by the Education Department for organizing the greatest number of clubs between December 1, 1924, and June 1, 1925, are proving an immense stimulant to the growth of new clubs throughout the country, and will undoubtedly be the means of making possible the "doubling of clubs" aimed at by the time of the Portland Biennial, next June.

In addition Mrs. Cecil Frankel, First Vice-President, has offered another prize of \$100 to the state showing the greatest commensurate growth in clubs by the time of the convention. Mrs. Frankel, who made the greatest record as Extension Chairman last term, has again been appointed to that position to take the place of Mrs. Oscar Hundley, forced to resign because of illness. Although Mrs. Frankel also has upon her shoulders the burden of Chairman of the Biennial program, the Extension program taken care of her hands will be competently and promptly taken care of.

The Portland Biennial

Plans for the celebration of the fourteenth Biennial convention of the Federation at Portland, June 6-13, 1925, were reported at the Pittsburgh meeting, by Mrs. Frankel, as being complete in outline, with artists and specific attractions soon to be announced. The premiere of the American Opera "The Echo," by Frank Patterson, to take place at that time; the final contests for the young artists and the concert to be given by the four winners; an orchestra of note, speakers of national reputation, and the best American artists; club and state conferences, Junior programs, and many such educational and entertaining features will make of this occasion a landmark in the musical history of our country.

Mrs. Frances E. Clark, Hotel Camden, Camden, N. J., has been appointed Chairman of Transportation for the Portland affair, and will assist states in their securing of a special car each, and be ready at all times to answer queries regarding this gala trip which it is expected can be made on one train from a given point.

HELEN HARRISON MILLS.

CORINNE GRIFFITH AT LOEW'S WARFIELD

Beautiful Corinne Griffith, beloved by theatre patrons throughout the world and well remembered for her recent success in Black Oxen, will be with us again at Loew's Warfield next week in Love's Wilderness, a widely different play from anything she has given before. Love's Wilderness is a thrilling romance that opens in the picturesque southland, moves rapidly to Canada and on to the Malay jungles. Miss Griffith has never done better emotional work than in this jungle fastness where she finds that her first husband is still alive and she is compelled to tell her second husband the secret she has held from him.

Jan Keith plays the role of the first husband who showed his true colors by deserting his wife shortly

after their marriage, while Holmes Herbert appears in the part of the real man who takes life seriously and is really devoted, winning the girl in the final scenes. On the stage Fanelon and Marjo will offer another of their delightful reviews with several new additions to the cast in the way of musical comedy stars. A comedy and other shorts (topis) will be screened. Severi and the music masters fill provide a concert and accompany the films.

ARRILLAGA MUSICAL COLLEGE COMPOSITIONS

The well known Arrillaga Musical College, of this city is active in the field of new composition. A song by Mangus Aranson to the poem of Richard Le Gallienne, "She Somewhere in the Sunlight Strains," was sung at a recent recital by Miss Natalie Mucron of Los Altos. Mr. Aranson is a young sculptor whose home is in Iceland and during his sojourn in San Francisco he is taking advantage of the composition classes which are being held at the Arrillaga Musical College. George Edwards recent work in composition, a song, for baritone with violin obligato, was sung on the evening of December 28th, at the first Unitarian Church. The poem entitled "Though He Slay Me" was written by Rev. C. S. Dutton. James E. Ziesler, baritone, and Miss Edna Ileran, violinist assisted, Raymond L. White, organist of the Church of Notre Dame de Victoire, performed three new settings from his pen of old French carols at the Christmas services of this Church. He is entitled: "Bel-Astre que J'adore, J'eu Vient de Naitre, O Dieu de Clemence, and should be a permanent addition to the literature of Church carols being notable for their sincerity, freshness and at the same time modernity of treatment.

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VOL. XVII. NO. 14

SAN FRANCISCO, FRIDAY, JANUARY 9, 1925

PRICE 10 CENTS

LA BOHEME'S AMERICAN PREMIERE

Los Angeles, Cal, Jan. 3-25.

Mr. Alfred Metzger, San Francisco.

My Dear Metzger:

I note in your last edition a correction of the San Francisco Examiner's article of Dec. 13 regarding the first production of La Boheme on American soil. I had the honor of making the arrangement in the City of Mexico in September, 1897, for bringing the Del Conte Opera Company, an organization which had been brought direct from Milan, Italy, to the City of Mexico, under a subsidy from the Mexican government. They required a bond for the safe return of costumes, music, scenery, properties, etc., to the City of Mexico, or to Havana, where they planned to go after leaving the United States. We put up the bond with the railroad fares, and they arrived in Los Angeles, the engagement opening Tuesday evening, Oct. 12, with La Giacomina, with Senorita Nina Mazzia as Giacomina, Beatrix Franco as La Ciega, Adelina Fanton as Laura, and the debut of Signor Giuseppe Agostino on the Pacific Coast as Prince Grimaldo.

On Oct. 13 they presented Verdi's Masked Ball, introducing for the first time on the Coast Francesco Colenz as Riccardo, Cesar Cioni as Renato, and Senorita Lina Montanari as Emelia. On the evening of Oct. 14 and the Saturday matinee of Oct. 16, for the first time in any Pacific Coast city and the premier in the United States, although six performances had been given in the City of Mexico previously, La Boheme was given its first presentation, with Signor Pietro Valina, leader of orchestra, and Luis E. Solama as concert master. The role of Rudolfo was sung by Giuseppe Agostini, Chanard by Luigi Francesconi, Mimì by Linda Montanari, Muzetta by Cleopatra Vicini, Marcel by Cesar Cioni, and Colline by Vittorio Girardi.

On Oct. 15 Ernani was given and Saturday evening 11 Trovatore. The second week Otello, Rigoletto, 11 Trovatore, the double bill and Aida were given; the third week they presented Faust, L'Africaine, Lucia, Traviata, Carmen, and by special request on Thursday evening, Oct. 27, a third and farewell performance of La Boheme. It was an exceptionally talented company, most satisfactory in ensemble, and probably the best traveling orchestra and chorus of any similar Italian organization that had been out to the time on the Pacific Coast; so after all, we were not only instrumental in bringing this company to America, but if we had not furnished the "sinews of war" to deliver them to Los Angeles, and given them enough business to carry them into San Francisco, the chances are that our beloved northern city would not have heard this splendid opera company as early as it did.

You might also mention the fact that the first time the Metropolitan Opera Company sang La Boheme in any city in America was in 1901 when they came west and gave the first performance of La Boheme in old Hazard's Pavilion, where the Philharmonic Auditorium now stands, at which time Nellie Melba made her debut in America in the role of Mimì, and Fritz Scheff not only made her debut in America in grand opera, but for the first time sang the role of Muzetta on this occasion, all of which shows that the Pacific Coast, whether it be all of San Francisco or Los Angeles, has had a great deal to do with making history in opera and music since San Francisco first brought the first grand opera company in 1849 on a lumber schooner from Lima, Peru, and presented it through a subscription of \$10,000 in gold to the limited public of opera-goers at that particular time. Since then the Tivoli has not only made history, but has created in the many years it gave grand and light opera, a musical clientele in San Francisco unsurpassed in any city in the United States, and probably only equalled by the Metropolitan in New York and the old French opera in New Orleans.

Sincerely yours,

L. E. BEHYMER.

THE WELSH EISTEDDOD

San Francisco has just been the meeting place of the famous Welsh Eisteddod which is a yearly musical and literary festival held by the Welsh people wherever they can organize. The meetings took place from 2 in the afternoon until 11 p. m. in Trinity Center. Fully 1,500 people listened in rapt attention to the competitions and clapped heartily for the winners. The musical competitions were held for children, young people and adults in solos, duets, trios, male and mixed choirs. The Adjudicator in music was Miss Estelle Carpenter, our director, of music in the public schools, who announced the winners from the platform. She was assisted in the afternoon by Theo. Irwin, organist for KFO, and in the evening Robert Hopkins, solo singer and member of the famous Rhonda Welsh Glee Singers, who are visiting the coast giving concerts under their director, Mr. Tom Morgan.

The members of this Welsh Glee Singers were all present at the Eisteddod and sang for the audience

"The Men of Harlech" and other numbers. Mr. Morgan at the opening and close of the evening session led the audience in wonderful manner the old Welsh songs, Hen Ulad Fy Nhaden; Cwiri Rhonda and Huddersfield. The chairman of the committee in charge of the Eisteddod was Mr. P. L. Roberts and Secretary Richard J. Hughes. Competitions were also held in essays, poetry, art, recitations and translations.

LEGION OF HONOR CHORUS

On Monday and Friday nights of this week the final rehearsals of the Legion of Honor Chorus were given in Native Sons' Hall at 8 o'clock for the important ceremony of the dedication of the new organ for the Legion of Honor Memorial in Lincoln Park, donated by Mr. and Mrs. A. B. Spreckles. Dr. Humphrey J. Stewart, the famous composer and organist, has written music in memory of Mr. A. B. Spreckles to Lord Byron's poem, The Star of the Legion of Honor. The chorus was formed in October, 1924, through the efforts of Mr. George Hooker, Manager; Miss Estelle Carpenter, Secretary, and Mr. Eugene Blanchard, Choral Director.

Dr. Stewart is in San Francisco and will give final rehearsals with soloist, quartets (Mrs. E. Blanchard, Mrs. L. Birmingham, Mr. C. H. Williams and Mr. C. Lloyd), chorus, orchestra and organ. The ceremony will take place Sunday, January 11th, 1925, at 2 p. m., rain or shine. Immediately after the dedication Mrs. Spreckles will open the beautiful cafe in the Legion

CHAMBER MUSIC CONCERT

At the invitation of the Chamber Music Society of San Francisco, the Philharmonic String Quartet of Los Angeles will appear here on January 20th in the third concert of the Chamber Music Society's series. This first exchange of musical courtesies between the two cities has been arranged by Elias Hecht, Founder of the Chamber Music Society of San Francisco.

The Philharmonic Quartet of Los Angeles has a very distinguished personnel. Sylvain Noack, first violinist, after many years' success in Europe, became concert master of the Boston Symphony Orchestra, which position he held for many years, being now concert master of the Los Angeles Philharmonic Orchestra. Henry Svedrofsky, second violinist, enjoys a European reputation as soloist and concert master of important European orchestras under Nikisch and others and is now assistant concert master of the Los Angeles Philharmonic Orchestra. Emile Ferri, violist, has a worldwide reputation as one of the greatest living violists. He has been a solo virtuoso on the instrument throughout Europe and America and was for many years solo viola of the Boston Symphony Orchestra, being now solo viola of the Los Angeles Philharmonic Orchestra. Ilya Bronson, violoncellist, after a brilliant record with European orchestras, settled in New York, where he was for many years a well known leader of various solo sections in prominent orchestras. He now occupies the first desk with the Los Angeles Philharmonic Orchestra.

The program on this occasion will be a very interesting one, consisting of: Mozart's charming string quartet in G minor, played by the string quartet of the



MARIA IVOGUN

The Greatest Coloratura Soprano Since Sembrich, Who Will Appear at Scottish Rite Hall on January 26 Under the Direction of the Elwyn Concert Bureau

Memorial Building and will serve a lunch with the chorus as her guests and will thank each one for the favor of making the occasion a memorable one.

Mme. Bernice de Pasquali, American diva, who sang the leading coloratura roles, succeeding Sembrich and starring with Caruso for seven years in the Metropolitan Co., has been given the coveted title role in the new Opera St. Cecilia, called the Italian "Parsifal." Mons. Refice, protege of Pope Pius XI, and considered the foremost brilliant young composer, has set to music the libretto of the poet Man, the life and martyrdom of St. Cecilia, and the entire work of this sacred mystical Opera from an historic, spectacular and musical viewpoint is considered very beautiful and is awaited with keen interest. The world premier will be held in Rome this spring under the auspices of the dignitaries of the Church at the Costanza Opera and will be heard in this country in the major centers after its showing at the Manhattan in New York.

Chamber Music Society with Mr. Ferri. The Philharmonic Quartet will offer the string quartet of Josef Suk, who was for many years second violinist of the famous Bohemian String Quartet. The program will close with the performance of the G major sextet of Brahms, played by the Philharmonic Quartet with Mr. Ferri and Mr. Ferner of the Chamber Music Society. The appearance of the Philharmonic Quartet here and the splendid program offered on this occasion will be a matter of great interest.

RAYMOND L. WHITE IN PIANO RECITAL

An event of moment in musical circles is the impending piano recital of Raymond L. White, well known member of the faculty of the Arrillaga Musical College and organist of Notre Dame des Victories. The recital will take place in the Auditorium of the well-known school, Thursday evening, January 15th, at 8:15, and the public is cordially invited.

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TWENTY-FIFTH YEAR

Editorial Discussions

MANY THANKS BROTHER COLBY

We certainly appreciate thoroughly the following sincere words of appreciation from Frank H. Colby, editor of the Pacific Coast Musician of Los Angeles:

It takes a brave man to undertake the compilation of a directory, especially of a musical directory. Moreover, it takes one of unflinching patience, and one not dismayed by the failure of scores of persons who do not keep their promises or who are slow in furnishing information. Alfred Metzger, of San Francisco, has proved that he is such a man, for he has just brought out his promised "Musicians Blue Book of California." It is a substantial volume of 400 pages embodying the names of many hundreds of musicians in the leading cities of California. This book is a valuable step toward the codification of the musical organizations of the state, orchestras, clubs, societies, choruses and smaller organizations. There are many illustrations, some being in handsome rotogravure and, what probably is more to the publisher's satisfaction, a goodly amount of dignified advertising. Several essays on vital musical topics give information to the newcomer in the musical profession. Mr. Metzger is to be congratulated on this book, the preparation of which involved many difficulties and disappointments not known to the general public but more fully appreciated by those "in the game." He has performed an especial service to those who have the handling of musical information.

Kajetan Attl, has been keeping quite busy with appearances at public and private musical functions in addition to his work with the San Francisco Symphony Orchestra and his large class of pupils. His solos at the First Congregational Church and at some of the Cathedrals during the recent holidays were among his most decisive successes. He also delighted a large assembly at the holiday jinks of the Bohemian Club. Mr. Attl's matchless Method for the Harp has been so enthusiastically received that it is now in its second edition and its value is becoming recognized throughout the musical world. Mr. Attl is enjoying his success with his large class of pupils which numbers more than fifty among which a number have been recognized by leading theatrical managers in Seattle and San Francisco. Among these Miss Helen Reynolds, now playing the Coliseum in Seattle, has been particularly successful. Mr. Attl is contemplating a Harp Festival to give during May in which fifty harpists will participate.

William Gwinn, Jr., assisted by Helen McClory, pianist, will give the following program at the residence of Mrs. James Flood on Thursday afternoon, January 15th: a Chanson Sous la Restauration, 1814-1820—(a) Le Revenant (Anon.), (b) La Plainte (Anon.), (c) L'Avant-dieu (d'Esny), (d) Regrets d'Amour (Anon.), (e) Le Revenant (Anon.); Negro Spirituals—(a) Deep River (arr. by H. T. Burleigh), (b) Goin' to Shout (Charles Manney), (c) Go Down Moses (H. T. Burleigh), (d) Little David (H. T. Burleigh), (e) Sit Down (Roland Hayes); French Melodies—(a) La Chanson Fortunio (J. Offenbach), (b) Green (Claude Debussy), (c) Apres un Reve (Gabriel Fauré), (d) L'interieur (Henri Duparc); Russian Melodies—(a) Au bord du Doa (M. Moussorgsky), (b) Les Lilas (S. Rachmaninoff), (c) L'Ilot (S. Rachmaninoff), (d) Tourbillon Neige (Anon.).

CONCERTS AT METROPOLITAN MUSEUM OF ART

The Metropolitan Museum of Art has announced that its series of orchestral concerts under David Mannes will again be given this year on the first four Saturday nights of January and March, making the seventh series of such concerts free to the public. A new lecturer is announced in Thomas Wilhony Surette, well-known writer and speaker on musical matters, who will take as his subject Mr. Mannes' programs for talks on afternoons of concert days. However, there will be no lecture on the first concert day, January 3rd. Like the evening programs, the lectures are open without admission card or fee to any kind to all who wish to attend, as far as the capacity of the hall will permit.

Those familiar with the Museum but who have not yet attended the free concerts there, cannot believe that audiences of ten thousand are able to hear the music. But as the orchestra is placed at the north end of the gallery above the great Fifth Avenue Hall, the program can be heard all through the center of the building. The crowds, after filling the great hall, which contains the famous series of galleries, enter on the right to the Egyptian rooms, on the left to the collection of Greek antiquities; westward, they fill the broad steps leading to the galleries, through these galleries and their adjoining rooms and corridors, even take places in the first of the painting galleries. Also to the west of the great hall, they enter the Rodin room and the section devoted to ancient musical instruments. Behind this, is the Brown collection of musical instruments.

To this collection, those who attend the concerts are advised by Mr. Mannes to pay a visit before each concert day, during program intermissions or in the period after the concert when the Museum is kept open by order of the director, Edward Robinson.

"Here one can follow the development of the orchestral instruments," said Mr. Mannes, "from the earliest examples known, to modern times. Charts are displayed which show in chronological order the changes which took place in the development. The manufacture of the modern violin and other orchestral instruments is pictured, through various stages, in a special case. Music lovers should not take in too matter-of-fact a way the marvelous assembling of instruments to make the modern orchestra, and the effects achieved by composers in combining sound masses. Something more in understanding of the rapid and amazing growth of the art of music in the past three centuries and something more in the appreciation of the spirit of music, will be gained by those who take advantage of the opportunity to examine this fine collection."

On each of the first two programs a full symphony will be played; for January third, the Seventh of Beethoven is listed and for January 10th the "Jupiter" of Mozart. Among other works played will be a Bach Choral and his concerto for two violins and string orchestra, Debussy's "Fetes," Tchaikowsky's Overture "1812," Wagnerian excerpts, Berlioz' "Roman Carnival" overture, Grieg's "Triumphal" March.

TWO MUSIC BUREAUS EFFECT COMBINATION

The L. D. Bogue Concert Management of New York and the Bernard Laberge, Bureau of Musical Canada, have merged in a combination which will henceforth be known as the Bogue-Laberge Concert Management, with head offices at 130 West 42 Street, New York City, the Canadian office at 70 St. James Street, Montreal, and a foreign branch at 15 Boulevard des Italiennes, Paris. The object in the consolidation of these two well-known concert bureaus is to effect the more convenient handling of their artists in the adjacent countries of Canada and the United States. It is to be a bi-lingual combination which will better serve the European artists who require an understanding that a mono-linguist cannot give.

Miss Bogue has successfully managed E. Robert Schmitz, pianist, Robert Inmandt, violinist, Marya Freund, soprano, Darius Milhaud, composer, Arthur Bliss, lecturer, and a number of other artists for a term of years. Eugene Goossens, the English composer-conductor-lecturer, whom Miss Bogue managed in a Western tour the past season will be included in the new management for next year.

Mr. Laberge brings Joseph Bonnet, Marcel Dupre, Charles Courbin and Alfred Hollins, organists, to this consolidation (in association with the concert direction of John Vanamaner). Also Marcel Grandjany, French Harpist, Rose Armande, soprano, Clara Haskil, pianist, and Fernand Francell from the Comedie Francaise. This increases the proportions of the joint management to a size comparable with the older bureaus of this city.

SCHMITZ BLAZES A COMET-LIKE TRAIL

Following the meteoric display set off by E. Robert Schmitz in his first piano recital of this season at Aeolian Hall, this brilliant artist left for Montreal, making a scintillating course across the border to Montreal, where, more lasting than pyrotechnics, a score of French criticisms followed in his wake. La Patrie declares: "His prodigious virtuosity completely fascinated his audience. His technique is almost ungraspable. No passages show either work or effort. A great pianist." Le Devoir says: "Schmitz's recital was an admirable technique and exceptional tone color, created a deep impression. To Bach he gave a new life by his charm and warmth. Chopin was interpreted with a beautiful artistry. In Debussy he excelled."

The Syracuse Globe contributes: "His playing of Chopin was equally cute in the finesse of sentimental modulation combining the keyboard with the proportions of the skill of the technician, and molding of the deep student."

From Florida comes the word. Schmitz made a wonderful hit. From the third of November to the twenty-second, his recitals at the MacPhail School of Music at Minneapolis, combined with two solo appearances with the Minneapolis Orchestra, further mark high points in the orbit of this frisky musical comet whose versatility makes it perfectly possible for him to double on his trail, pause long enough for periods of fixed incandescence and then dart with amazing velocity to the South where, after a series of engagements in Mississippi and Missouri, he will resume his tour to Coast sweep with the same degree of meteoric brilliance that he displayed at his first go-off.

Miss Ida G. Scott will give a luncheon in honor of E. Robert Schmitz in the Italian room of the St. Francis Hotel tomorrow (Saturday) at 12:30 P. M. A number of people prominent in social and musical circles of San Francisco have been invited to this affair which no doubt will be one of the most delightful musical-social functions of the season.

Mr. and Mrs. Giulio Minetti left New York for France and Italy on Friday, January 3rd. They will travel abroad about five or six months and will visit a number of principal cities including Paris, Milan and Rome. While in the French metropolis Mr. Minetti will call on his former pupil, Miss Grace Freeman, who has made rapid progress in European musical circles, and whose name is prominently identified with the most esteemed artists residing in France. In Rome Mr. Minetti will visit his friend A. Casella, one of the most noted musicians of Europe. Miss Emily Hoag, a very talented violin pupil of Mr. Minetti's, and her mother, will travel with the former's teacher to continue her lessons and incidentally enjoy the European musical season.

Edouard Deru, the Belgian violin virtuoso, will give a recital in Chicago early in February and during March will appear in Los Angeles, Santa Barbara and San Diego. A number of Mr. Deru's pupils will give a violin recital at the San Francisco Conservatory of Music during February on which occasion a string orchestra will assist. Mr. Deru and Miss Ada Clement will give their excellent cycle of Beethoven sonatas in Berkeley before the end of this season.

Victor Lichtenstein, the well-known violinist, pedagogue and lecturer, will present some of his pupils in a Recital of Violin Music at Sorella Club Hall on Saturday evening, January 17th. The program will include a chamber music composition for violin quartet and violin choir solo numbers by Corelli, Mendelssohn, Bizet, Hubay and other important writers. Among the participants will be: Dan E. Bruner, Mabel Joost, Susan Cole, Grace Lusecomb, and Nathan Barrett.

The San Francisco Musical Club will hold its regular meeting in the Ballroom of the Fairmont Hotel on Thursday morning, January 15th, at 10:30 sharp. Mrs. Horatio F. Stoll will preside and Mrs. Ashley R. Faul will have the program in charge: Serenade for two violins and piano (Sinding), Olive Hyde, Edna Horan, Adelaide Maude Wellendorf; Nebel (Mists) (Ottorin Berlioz), Stornella (Pietro Cimara), The Unforseen (Cyril Scott), The Saville (Cyril Scott), The Piano; Zeb Kendall, Mrs. Cecil Hollis Stone at the piano; Piano—Adelaide Maude Wellendorf; Ah, Non (Crema Mirati) ("La Sonambula") (Bellini), Mandoline (Szulc), Dream (Chimes) (Uda Waldrop), Orientale (Fair Goes the Dancing) (Bauer), Marguerite Ross Waldrop, Uda Waldrop at the piano.

Jean Le Gallée, pupil of Lorrain Ewing, played two piano selections over KGO on Friday, December 19th, at the broadcasting station in Oakland. Her numbers were Scotch Poem (MacDonald) and Polish Dance (Scharwenka). Miss LeGallée will again be heard at the same station in the near future and over KFO in February.

The Editor of the Pacific Coast Musical Review wishes to thank his many friends for the kind expressions of holiday greetings which flooded to this office last month. He intended to respond to every one of these messages, but found the task too heavy and so he had to content himself with expressing his appreciation through these columns, and extend everybody the heartiest compliments of the season.

MABEL RIEGELMAN

Mabel Riegelman, "Grand Opera's Finest Prima Donna," has a voice out of all proportion to her size, while her personality is one of the most fascinating in the operatic and concert world. She is so dainty in appearance, so vivacious in manner that she captivates her audience before she sings a note. She is distinctly different from the usual prima donna. There is a bird-like grace to her movements, a flute-like quality in her voice which she sings easily and naturally. Her musical charm is even more of an asset to concert than in opera, for there she is not hampered by the conventions of the role, but can be "just herself," or as the Musical Courier described her, "petite in stature, big vocally."

This season Miss Riegelman is being heard in conjunction with Frank Moser, the Hungarian tenor, in a "Recital on Costume." This costume recital is a welcome change from the ordinary concert program and has met with enthusiastic appreciation wherever it has been heard. Another unusual concert offering of Miss Riegelman is a "Unique Children's Program," equally delightful to both the young and grown up audience. In these children's concerts, Miss Riegelman renews our belief in fairies.

PERSONAL REMINISCENCES OF BARTH

By Ida Hjorleid-Shelley

Heinrich Barth was born in 1847 in Pallau, near Königsberg, East Prussia. His first instruction was from L. Steinmann, his adopted father—many people do not know that Barth and his sister were both adopted children of the Steinmanns and from different families. Later in Berlin he studied under von Bülow and Tausig. In 1865 he began teaching in the Stern Konservatorium—three years later was called to fill the position of teacher in the Hochschule. This position he held for fifty years and a celebration was held in 1921 in honor of this event. At that time it was decided no teacher should remain active in the Hochschule after the age of 65, and as Barth was then over 70 years he was dropped, but was allowed a small pension.

Besides being Professor in the Hochschule, Barth was also for many years Professor in the Royal household, and Court Pianist to the late Kaiser Friedrich; (Königlichen Professor and Hof Pianist). It might be remarked that the title Professor in foreign countries really means something of value!

As I visited the palaces and beautiful gardens at Potsdam with his sister Fraulein Marie Barth she showed me with pride, the rooms in the former in which Barth had given Recitals in days gone by. The Palace of San Souci is particularly picturesque and imposing, situated at the top of a terrace reached by a series of flights of steps, at the bottom of these is a magnificent fountain, which at specified times, played to the height of the tallest trees. On the terrace itself outside the Palace were some Orange Trees in green tubs, carefully tended, and carried indoors in the winter time—quite a rarity in that country. This palace was the setting for many rare paintings, the most noted being "The Flute Concert"; the original of which I saw many times in the National Galerie in Berlin. But this is a digression!

Heinrich Barth as a boy was quite a virtuoso; equally efficient in the interpretation of the works of the old master and of the new; particularly noted for his wonderful singing tone, and perhaps equally so for his perfect staccato touch. He made a very successful Concert Tour in his earlier days in England—but never came to America, much as he admired the country and its people, as he was afraid to cross the ocean.

In "Kammermusik" (the German word for "Ensemble") playing, Barth was exceptionally fine, and had as a life-long friend and partner in this, the incomparable violinist Joachim. For many years the Trio "Barth Wirth and Hausmann" was on the lists of concerts each season, with a series of several "Kammer-musik Abends." It was my good fortune to attend several

rehearsals, as well as many of these concerts, and besides being instructive, it was interesting to see these artists "at ease" in the "intermission," chatting and joking, the meanwhile eating their "Zweiter Frühstück" (second breakfast) in the shape of a black bread sandwich. Often an assisting artist made the Trio into a Quartet, and in this case it was usually Joachim—once there were two extras and the Schumann Quintet was gloriously rendered. (Incidentally I was staying with the Barths on the North Sea a few years later, when the news came that the great Joachim had passed away. Barth went to Berlin to attend the funeral, and while there sent a large box of Fassbender's confections to his sister, and an equally large one of chocolates to me; this shows his thoughtfulness, which was always mutual between the brother and sister!

Fraulein Marie was an excellent house-keeper, everything went like clock-work, and was kept immaculate; the polished floors were like glass, the mirrors were clear as crystal, and not a speck of dust could be seen in the beautiful carved furniture. Nothing was done without her brother's sanction, in the house, or out of it, she would not even buy herself a hat without his going with her to give his opinion on the wisdom of the purchase, and the becomingness of it!

At that time Frau Steinmann was with them and was, if I remember correctly, 88—naturally her memory was not good, and every time I went for my lesson she asked me where I hailed from. Both Barth and his sister were devoted to their adopted mother, while Marie simply worshipped her brother, no other word will aptly describe her devotion to him, and since his death nearly two years ago she has been heart-broken, simply wishing that she may be taken soon, in the hope of joining her brother.

Barth enjoyed a joke and to make jokes and to tease; he was very conservative, always kept his distance from a personal standpoint—such a contrast to many of the noted teachers of that time, who were apt to get a little too familiar with their pupils. He always joked about "Ze American ladies," but thought a great deal of his numerous pupils from this country, nevertheless.

He did not care for Wagner's Operas, with the exception of Tannhäuser, which he admitted had some music in it—he would rather hear "The White Lady" or the "Daughter of the Regiment" than any by Wagner. His sister Marie was very fond of Lortzing's Operas, especially of "Undine" to which she took me one evening. One Opera House was given over entirely to Lortzing's Operas, running one opera a whole week.

Soon after I arrived in Berlin (in the month of Oc-

(Continued to Page 6, Column 2)

One Hundred and Fourteenth Half Yearly Report

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Loans on Real Estate, secured by first mortgages.....	62,573,112.57
Loans on Bonds and Stocks and other Securities.....	1,084,312.23
Bank Buildings and Lots, main and branch offices (value \$1,700,000.00) standing on books at.....	1.00
Other Real Estate (value \$85,000.00), standing on books at.....	1.00
Employees' Pension Fund (value \$461,746.52) standing on books at.....	1.00
Cash on hand and checks on Federal Reserve and other Banks.....	9,011,031.36

Total.....\$96,917,170.69

Liabilities—

Due Depositors.....	\$92,917,170.69
Capital Stock actually paid up.....	1,000,000.00
Reserve and Contingent Funds.....	3,000,000.00

Total.....\$96,917,170.69

GEO. TOURNY, President

A. H. MULLER, Secretary.

Subscribed and sworn to before me this 31st day of December, 1924.

SEAL CHAS. F. DUISENBERG, Notary Public.

A Dividend to Depositors of FOUR AND ONE-QUARTER (4¼) per cent per annum was declared, Interest COMPUTED MONTHLY and COMPOUNDED QUARTERLY,

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Music in Berkeley

Berkeley, Jan. 5, 1925.

Mabel Frisbie Adams, soprano, presented a delightful program of English songs at the Piano Club Tuesday evening. Christine Howells Plam, flutist, was the assisting artist and Jessie Moore provided artistic accompaniment for both artists. The program follows: Flute—*a. La Fleurie, Conperia; b. Largo, Bach; c. Rondeau, La Barre. Polk Songs—d. The Shepherds of the Mountains, Castile; e. The Doonkey's Burial, Castile; f. The Shepherds, Catalonia; g. Go Down Moses (negro spiritual), America; h. I Love My Darling Lying Here, Scotland; i. Dearest Maiden Has I Pray Thee, Poland; j. The Outlaw, Bulgaria; k. When I Was Seventeen, Sweden; l. Sown With Millet Was My Garden, Little Russia; m. Echo Song, Norway. Flute—*a. Praeludium, Haendel; b. Ballet from "Orpheus", Gluck; c. Minuetto in F, Mozart. Modern songs—d. The Fairy Pipers, A. Robert Brewer; e. Tryste Noel, Winter Watts; f. The Little Shepherd's Song, Winter Watts; g. The Night Wind, Roland Farley; h. Night Song at Amalfi, Alice Barnett. Old English Songs—*a. Phyllis Has Such Charming Graces, Young; b. My Lovely Celia, Munroe; c. A Pastoral, Carby.***

For the third Berkeley concert of the San Francisco Symphony Orchestra Alfred Hertz, conductor, is announcing the probable visit of Louis Persinger for soloist. Mr. Persinger, who is the Concert Master of the Symphony Orchestra and is recognized as the leading violinist of the Coast, is also a member of the San Francisco Chamber Music Society. At the forthcoming concert on January 29, at Harmon Gymnasium on the Campus at the University of California, Mr. Persinger will play the Concerto for Violin in G Minor by Bruch. The series of concerts of the San Francisco Symphony Orchestra in Berkeley are being given this year under the auspices of the Committee on Music and Drama.

LAWRENCE STRAUSS APPRECIATED IN EL PASO

The following tribute appeared in an El Paso daily after Lawrence Strauss' concert late in October: One of the most pleasing as well as one of the most delightful concerts of the fall was held Sunday in El Paso, when Lawrence Strauss, tenor, gave song recital at the third of the Community Arts "Pop" concerts, given under the direction of Arthur Bliss. The Paso was gaily festooned with bright berries, strings of peppers and autumn blooms for the Harvest Festival, and a large audience filled the floor and balconies to overflowing. Mr. Strauss sang two groups of French songs, a group of German Romantic ballads, and a collection of modern English lyrics. The program was nicely balanced and Mr. Strauss sang with his well-remembered taste and charm. His voice has that clear and mellow quality that seems to pour into the notes as he takes them, and round them into bubbles of pure tone. He has none of the unpleasant stridency with which some tenors grate to their high notes. His voice is flexible, yet full, and of sufficient depth to add strength to its sweetness. The modern French group with which he opened his program was extremely interesting. Mr. Strauss has made an especial study of contemporary composers and he sang the lyrics of Debussy, Pessard and Paladilhe with a fine sense of the distinctive quality of each.

The eighteenth century Polk Songs were delightfully done. Mr. Strauss gave to them the alertness, the simplicity and gaiety which is their happiest rendering. The German Romantic group too was charmingly executed. For the sweet yearning and vague despair of the German Romantics a tenor voice is a peculiar exponent. "Die Forelle" was an especially appealing number. The concert closed with a collection of modern English songs of a varied character. Among them was one by Arthur Bliss—"The Witch-Hare"—which was most enthusiastically received. Mr. Bliss's accompanying is a sagacious and exquisite thing. He gets from the piano a beautiful quality of tone which supports and enriches the singing.

Mr. Strauss declared himself enormously pleased with the spirit of the concert, with the informality and charm of the out-of-door setting and the beauty of the Harvest decorations. He and Mr. Bliss gave a Monday evening musical program at the home of Mrs. William H. Bliss. For Sunday, November 9, in El Paso, Mr. Bliss is planning a special program of music for two pianofortes. This is the last of the present series of "Pop" Concerts, but a new series, to begin in another month, is already being arranged.

WARFIELD THEATRE

So This is Marriage—an ultra modern photoplay featuring Eleanor Boardman, Conrad Nagel and Lew Cody, is the newest story booked for Loew's Warfield. This one heads the program beginning next Saturday which will include a gorgeous stage revue, Bagdad, staged by Fanchon and Marco. This story deals with a young couple and their troubles during the first five years. Eleanor Boardman is the beautiful wife, Conrad Nagel the husband, while Lew Cody is the hacher friend.

A special touch has been added to this production by the inclusion of David and Bath-Sheba. This inclusion is in beautiful Oriental costumes, hundreds of people are used in big scenes, which include a mammoth festival with a big ballet of Oriental dancers, aged by Fanchon and Marco, our own San Francisco producers.

Mr. Marco is now in the east and during his absence Miss Fanchon will come up from Hollywood to stage "Bagdad," next week's revue which will have an Oriental flavor similar to the dance sequence in the technicolor scenes of the film.

Impending Musical Events

SELBY C. OPPENHEIMER ATTRACTIONS

Schumann-Heink—The New Columbia Theatre with its spacious space will be filled to overflowing Sunday afternoon, January 11th, for Sunday's great event in music will mark the only appearance in this city during the present season of the beloved Schumann-Heink. The great diva arrived in San Francisco full of enthusiasm for the West that she loves, coming fresh from the snows and blizzards of the efete east. The "63-years young" prima-donna, exuberant and full of the spirit which has maintained for her place as one of the world's foremost singing artists is in the pink of condition and her admirers will be rewarded with one of those extraordinary Schumann-Heink recitals which would appear no other artist is able to match. For this event Schumann-Heink has dug deep into her repertoire to unearth selections from arias which she has not sung before in this city. The oratorios of Bach and Max Bruch, the lieder of Schubert, Strauss and Fleischmann, and English songs of note comprise the selections. The eminent American violinist Florence Hardeman and the splendid pianist Katherine Hoffmann will be Madame's assisting artists on this program.

Humor on Maier and Pattison Program—Putting a sense of humor into the pianistic art of the highest order is not an anomaly. Guy Maier and Leo Pattison, the two young American pianistic twins have done it. These now-famous artists appeared in the West two seasons back and it will be recalled that theirs was an immediate and substantial success, so that music-lovers have been calling for their return to this section ever since. Manager Selby C. Oppenheimer has now arranged to present them here once again, and on the two Sunday afternoons of January 25th and February 1st they will play entirely different programs in the New Columbia Theatre.

On every program they play one is sure to find much of what might be called music for diversion. A whole repertoire of gay, witty, sprightly numbers is in the finger tips of these two young geniuses. It must not be inferred, however, that they ever resort to the cheaply popular, for they are musicians of the highest type. The charm and appeal of their programs is due to their success in searching out material that is refreshing, unhackneyed and novel.

Salvi, the Harpist—The Alice Seckels Matinee Musicals in the Fairmont Gold Room will be renewed auspiciously on Monday afternoon, February 2nd, when the artist of will be no less a musical celebrity than the internationally discussed harpist, Alberto Salvi. In selecting the attractions for this series Manager Selby C. Oppenheimer particularly chose Salvi as the headliner of the course from the fact that his exquisite art would be more brilliantly exemplified in the intimate surroundings of the ballroom than in the Auditorium or any larger concert room. Salvi, in the few years he has been before the public, has worked wonders for his instrument, which he has in reality restored to us. For many years the harp hung mute upon the wall. That delightful instrument that cooled the burning fever of King Saul's tormented brain, that accomplished and inspired the subtlest of singers, the blind Homer, Salvi has brought back to life.

De Pachmann and Cortot Soon—In February San Francisco will be made musically richer by the appearance here, for single recitals only, of two of the world's greatest pianists—Vladimir De Pachmann in the New Columbia on Sunday afternoon, February 8th, and Alfred Cortot, the famous Frenchman, on Sunday afternoon, February 22nd. If you would know the secret of the art of Vladimir de Pachmann you need only go back to the definition of beauty—for perfect beauty is but supreme simplicity, and nothing else. Vladimir de Pachmann, already the most distinguished pianist of his time, at the age of seventy worked out a completely new method for the piano, a method that will revolutionize all the playing of the future. Using that method, he is playing with the fire of genius and with a technique as effortless as a flowing stream.

Alfred Cortot's first American concerts in 1918 brought him instantaneous success. It is Cortot's unquestionable sincerity as a musician which is the main reason for his success. Possessed of modesty and charm of personality to a degree, he scorns spectacular effects. Yet he is virile and heroic and the perfection of his technical equipment is delightfully evident at all times. Another of Cortot's outstanding qualities is his amazing versatility, interpreting equally well the various schools of piano literature.

ELWYN ARTIST SERIES

Jascha Heifetz—One of the highest tributes ever accorded Jascha Heifetz, who plays at Beatty's Casino, Sunday afternoon, January 18, was that by Deems Taylor, the famous critic of the New York World on the occasion of Mr. Heifetz's first New York recital season.

From Mr. Taylor's lion's review, the following characteristic paragraphs are quoted: "At 2:30 Saturday afternoon, when Jascha Heifetz began his first violin recital of the season, every seat in Carnegie Hall was taken, people were standing two and three deep at the back, both upstairs and down, and there was an over-

flow audience of more than 200 seated on the stage. They must have felt repaid for their pains, for Mr. Heifetz has rarely played better than he did Saturday, or had better music to play. His program was excellently planned, well balanced, and exceptionally good in quality. It was all good music and only one number was a transcription. Heifetz comes under management of the Elwyn Concert Bureau. The concert of January 18 will positively be the only appearance of Heifetz in San Francisco. His only other appearance in the Bay region will be Tuesday evening, January 29, at the Auditorium Theatre, Oakland.

Maria Ivogun, the internationally famous prima donna, whose art, youth and beauty have vanquished the public of Europe and America and who will appear here on Monday evening, January 26, at Scottish Rite Hall, tells a pretty story of an incident following the wedding of an American girl to a nobleman of her own country.

"The wedding reception had all the pomp and formality which seems indispensable at the wedding of a Magyar nobleman, and the bride, wore the customary Magyar, positively bristling with gorgeousness. I stood admiring her graciousness and beauty amid these surroundings which must have been strange to her, and thought how perfectly the American girl seemed to become her position, when the groom, apparently transported with happiness rushed up to me, and in a voice, probably made a little louder than necessary by champagne, said, 'My peerless American beauty, I can never be good enough for her.' The bride not a bit ruffled or embarrassed by such public flattery replied, quick as a flash, 'If I am peerless, then I have made the proper selection.' Needless to say, everyone was enchanted at her 'spirit', and today she is one of the most beloved women in Hungary, where she has stayed to help with all her strength and money the terrible sufferings of the poor." Miss Ivogun never grows tired of expatiating on the kindness and generosity of America to the stricken people of Central Europe, especially the children, thousands more of whom, she says, would surely have died, were it not for the unbounded charity of America.

Maria Ivogun comes here under the management of the Elwyn Concert Bureau. The next Elwyn attractions to appear are Albert Spalding, violinist, on February 20, and Roland Hayles, phenomenal negro tenor, on February 22.

MUNICIPAL SYMPHONY CONCERT

England, France, Germany, Austria and the Scandinavian countries were recently visited by Mischa Elman, the celebrated violinist, in a tour that repeated the (Continued on Page 6, Column 1)

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IMPENDING MUSICAL EVENTS

(Continued from Page 5, Column 2)

successes he achieved in the same countries many years ago as a "wunderkind." Coming to the musical centers after a long absence the press acclaimed him as a "master violinist without a peer." "Multitudes went into ecstasy over the immaculate purity and beauty of his playing," declared the Berlin *Taeiliche Rundschau*, while the London *Telegraph* enthusiastically announced that Elman "unquestionably belongs to the race of born fiddlers whom nature endowed with every requisite."

Elman was similarly feted by the press in every city. During the past season he has been repeating his successes in the United States and has been received with open arms by San Francisco music lovers. The great violinist will be the soloist with the San Francisco Symphony Orchestra, Alfred Hertz, conductor, in the Clivic Auditorium, in the fourth municipal "pop" concert, on the night of January 13. Supervisor J. Emmet Hayden of the Auditorium Committee announces there will be no advance in prices for this event.

SYMPHONY CONCERTS

With the ever-welcome *Scheherazade* of Rimsky-Korsakow as the principal item, the San Francisco Symphony Orchestra directed by Alfred Hertz, will give its first popular concert of the new year on Sunday afternoon, January 18, in the Curran Theatre. *Scheherazade* is one of the few works included on symphony programs throughout the world practically every season, its color and rich orchestration making it a perennial favorite. The overture to *Auber's Fra Diavolo*, the Mother Goose Suite of Ravel and Tchaikovsky's spirited Italian Caprice, which are also announced for next Sunday, will complete one of the most lengthy and most widely appealing programs to be offered so far this season.

Arrangements have just been completed for the appearance as soloists with the Symphony of Erna Rubinstein, the sensational young violinist. She will play with the orchestra at the pair of regular symphony concerts on January 23 and 25, Friday and Sunday afternoons of next week. Although it is less than three years ago that Miss Rubinstein made her American debut with the New York Philharmonic Orchestra under Willem Mengelberg, she has already made a complete conquest of the eastern musical centers according to reports received. This will be her first visit to the Pacific Coast, and local music lovers are manifesting unusual interest in this young artist whose playing has been praised in most flattering terms wherever she has appeared.

FRANK W. HEALY EVENTS

The Roman Choir, which Frank W. Healy will soon present here, does not confine its repertoire to sacred music. In addition to many operatic solos, duets, trios, quartets and choruses, the choir will sing a fine collection of Neapolitan songs, arranged for them by the eminent conductor, Cav. Angelo Negri, the great Roman maestro, who accompanies them on their tour. Some authorities claim that Neapolitan songs are "popular ditties" not older than 100 years. They are indeed popular, for they are from the hearts of the people of Italy. During the 12th and 16th centuries, when the church was endeavoring to attain perfection of musical form, song sprang to the lips of the light-hearted people in the land where soil and climate made life an easy matter.

Rachmaninoff, the Russian composer and pianist, will appear here under the management of Frank W. Healy in February. Among living Russian composers, Rachmaninoff has a high place because of his pronounced inventive power and finely-developed sense of tonal beauty. The stirring effect of his music proceeds from the inherent beauty and expressiveness of his themes and their logical, masterly development, but upon all his work is the stamp of his remarkable individuality, and his appearance always leaves a distinct impression upon the memory.

DOMINICAN COLLEGE ARTIST SERIES

The third concert of the Artist Series, Season 1924-1925, given at the School of Music, Dominican College, San Rafael, under the management of Alice Metcalf, will be held on Tuesday evening, January 20th, at 8 o'clock, when the two well-known California artists, Charles F. Bulotti, tenor, and Marguerite Raas Waldrop, soprano, will be heard in a joint recital. They will give the following program with Uda Waldrop at the piano: (a) *Star Vicio* (Be near me) (S. Rosa), (b) *Non l'Amo più* (I love thee no more) (Denza), (c) *A Vucchello* (To a flower) (Tosti), (d) *Lolita* (Buzzi Pecchia), Charles F. Bulotti, (e) *Alti Non Creca Mirarti* (Could I Believe) Bulotti, (f) *Sonnambula* (Bellini), (g) *Ronde Villareale* (Village Song) (Old French), (c) *Aux Portes de Seville* (At the Gates of Seville) (Touffrain), (d) *Mandoline* (Szule), Marguerite Raas Waldrop; Duet—Parigi O

Cara (To Paris O Beloved) from *La Traviata* (Verdi), Marguerite Raas Waldrop and Charles F. Bulotti, (a) In the Silence of Night (Rachmaninoff) (b) God Touched the Rose (Brown), (c) Charity (Hageman), (d) Thanks Be to God (Dickson), Charles F. Bulotti, (a) *Alas, My Heart Is a Lute* (Marum), (b) *Cradle Song* (Uda Waldrop), (c) *Were You There?* (Negro Spiritual) (Mannen), (d) *Oriente* (Fair Goes the Dancing) (Bauer), Marguerite Raas Waldrop.

Mary Carr Moore, eminent California composer, was the guest of honor at a New Year's reception given at the home of Mr. and Mrs. Gilbert Moyle of Hawthorne Terrace. A program of Mrs. Moore's compositions was presented in two parts during the evening, including selections from the song cycle "Beyond These Hills," Barcarole for piano, Reverie (violin), and the Trio from Saul was given a noble reading with Orley See, violinist, and Dr. Arthur Weiss, cellist, and Mrs. Moore at the piano. Edgar Thorpe, pianist, was also a guest on this occasion and contributed a group of solos, including his own *Baurree*, which was heartily applauded. More than a hundred guests were present. F. P. M.

PERSONAL REMINISCENCES OF BARTH

(Continued from Page 4, Column 2)

(to her) I was invited to the Barth's for "Abendbrot" (the evening meal, dinner being served at 2 o'clock in nearly all families) and there I met a Mrs. Collins and her two daughters from Oakland, who (the daughters) were studying with Barth for the second time, having been there four years previously, and had toured the

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Rose Marie of Normandy.....	Del Rigo
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Beauty.....	Lohr
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Love's a Merchant.....	Carew
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Among the Willows.....	Phillips
A Good Heart All the Way.....	Clarke
Dancing Time in Kerry.....	Hampson
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Love Pipes of June.....	Day
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Ragged Vagabond.....	Randolph

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globe since that time spent in Berlin. One of these Miss Collins is now Mrs. Ehmann of the Ehmann Olive Company of Oroville.

A few days before Christmas I was surprised to receive a little card in Barth's own hand-writing, written in English, inviting me to dine with them on Christmas Eve. The other guests were the Collins family of three, and a young man student, one of the many whom Barth in the kindness of his heart invited time and again to have dinner with them, because he knew the young fellow was going on short rations because of shortness of funds. The dinner was served in German style, (there were two maids in the household at that time) and of course there was the Christmas tree, a most beautifully decorated one. I managed very well in the conversation, although at that time I had not learned much German, because the Miss Collins in-terpreted for me, when necessary.

The Studio had two Bechstein grand pianos standing side by side, and I was much surprised to learn after Barth's death that he did not own them, so they were returned to the manufacturers. The war hit them very hard, they had their money in Russian banks and lost it—they were so low in funds that they had to sell their beautiful carved furniture to get by and line and curtains. Marie wrote me one year that her brother's house jacket was more patches than the original goods. Twice Barth was very ill during the war; and besides that he fell and broke his ankle; his sister took care of him entirely, besides doing all the house-keeping and house-work (the maids had been dispensed with long ere this). A number of Barth's old pupils in the United States helped by sending money and groceries—I tried my best to get Arthur Rubinstein (who got most of his musical education from Barth) to assist them but though he promised, he never sent anything.

A few years after I studied with Barth I received an invitation to spend the summer with them; they were most hospitable, and it was a never-to-be-forgotten vacation. Part of the time we spent at the sea-side on a little island in the North Sea. As they were moving

(Continued to Page 7, Column 1)

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PERSONAL REMINISCENCES OF BARTH

Continued from Page 6, Column 2)

from Kleist, to Uhland Str. I had part of the day time to myself, and "toured" Berlin so when I joined them for dinner I would tell them (in German) of the sights I had enjoyed—Barth said although he had lived in and near Berlin all his life I knew more about the city than he did and he would be willing to take me as guide on a Sight-Seeing Tour.

MUSICAL ARTS INSTITUTE PUPILS' RECITAL

The monthly pupils' recital of the Musical Arts Institute was held Friday evening, January 2, in the home of the organization, 1990 California street. Those taking part in the program were Gertrude Heskins, Helene Heskins, Jean Allen, Carolyn Anspacher, Elsa Naess, Violet Sebastian, Adrian Wynoble, Harry Strauss, August O. Allen and Joseph Hoffman.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XVII. NO. 15

SAN FRANCISCO, FRIDAY, JANUARY 16, 1925

PRICE 10 CENTS

SCHUMANN-HEINK'S MIRACULOUS VITALITY

Eminent Diva Reveals Artistic Youth in Her Compelling Interpretations—Vocal Powers Retain Solendid Quality and Matchless Emotional Resources—Extraordinarily Magnetic Personality Arouses Audience to Enthusiasm—Assisting Artists of Fine Merit.

BY ALFRED METZGER

The New Columbia Theatre, formerly the Tivoli Opera House, was packed to the doors, and standing room was completely disposed of when Mme. Ernestine Schumann-Heink gave her San Francisco concert last Sunday afternoon, January 11th. The Pacific Coast Musical Review usually refuses to express itself in superlatives. We never say that an artist is the greatest in the world. We never refer to the most beautiful voice in the world. In fact we never express an opinion that may meet with a challenge by someone equally, if not more qualified, to render artistic judgment. It is impossible to say which artist is the greatest, unless everyone competent to do so had a chance to express himself. The judgment of the majority of such people would then be final. But we do not hesitate to bestow upon Schumann-Heink the tribute of pronouncing her the only artist that ever lived and possibly the only one that will ever live, or if so not for a long while to come, that can accomplish artistically at this period of her career what Schumann-Heink is able to do.

The success of an artist must be judged by the effect her work has upon her hearers. If such artist succeeds in satisfying her audience, who will manifest such satisfaction by spontaneous and enthusiastic applause and by insistent demands for encores and recalls she is occupying the same artistic position that she has at any time of her public life. Schumann-Heink today thrills her audience exactly as she has done during the last twenty years or more since we heard her and had the exceptional pleasure to review her concert. Schumann-Heink today gives us the same unalloyed joy and pleasure as she has ever done, and we find ourselves moved to tears at one time and rocked by merriment the next in proportion to the pathetic or humorous moods of the Diva's interpretations.

The genius or greatness of an artist manifests itself before the rendition of a concert number. There is a vitality and magnetic force about Schumann-Heink's personality that simply conquers you from the moment she enters upon the stage. She says and does things that no audience would permit any other artist to do without resentment. What would be undignified for other artists becomes dignified when done by Schumann-Heink. Indeed, her numerous personal touches, manifesting themselves in side-remarks, are important features of a Schumann-Heink concert in the eyes of the public. To be natural, to dominate the situation, to reveal artistic repose, to act in a manner conformant with your natural inclinations are attributes which but a few artists dare employ in their concert appearances. Unless they are geniuses their endeavor to do the above mentioned things will be condemned as affected or out of place.

Mme. Schumann-Heink, being a genius, one of the greatest that have lived, whatever she does becomes important and artistic and dignified. We know of no vocal artist that can invest My Heart Ever Faithful with that breadth, that imposing grandeur, that thrilling fervor which Schumann-Heink endows it with. We know of no singer that can give the Bruch aria from Odysseus that power and depth which this great woman bestows upon it. It is the utter submersion into the spirit of the composition that Mme. Schumann-Heink understands so well how to attain.

In striking contrast to the power of these works there was the tender sadness of Die Junghe Nonne, the tranquility

and repose of Du Bist die Ruh', the coquettishness and humor of Wohin und die fith and religiös submersion of the Ave Maria. Richard Strauss' Allerseelen was a masterly expression of this tremendously tragic work, moving everyone to tears. Then again in contrast the sprightly waltz song Frühlingsreigen by Fleischmann was sung with buoyancy and



MARY COONAN MCCREA

The Distinguished California Pedagogue Whose Principles in Vocal Training Represent Ideals and Common Sense Only Attained by Successful Practical Experience and Application.—(P. 3, Col. 2)

the joy of life. A group of songs by American composers closed a program that will never be forgotten by anyone who heard it, for it represents the acme of vocal expression, the last word in declamatory style.

If anyone tells you that Schumann-Heink's voice is not as effective as it was, we give you authority to deny such assertion. The manner in which she handles the high tones, covering them as

(Continued on Page 8, Col. 1)

E. ROBERT SCHMITZ FEATURE AT SYMPHONY

Distinguished French Pianist Receives Well Justified Ovarions For His Musicianly and Scholarly Conception of the Strauss Burleske and Franck Symphonic Variations—Alfred Hertz Gives Poetic Version of Haydn Symphony and Thrilling Reading of Tristan Work.

BY ALFRED METZGER

One of the most delightful and most artistic programs ever given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, took place at the Curran Theatre on Friday and Sunday afternoons, January 9th and 11th, when E. Robert Schmitz was the soloist. Followers of the ultra-modern school tell you that Haydn is old fashioned, but

We were surprised to find in Richard Strauss' Burleske and Cesar Franck's Symphonic Variations exceptional conception of thematic treatment and expression. Of course, neither of these two composers belong to the ultra-modern school. Nevertheless, there was a time when we would not have followed these works with the same interest and pleasurable sympathy which we entertained on this occasion. Naturally the interpretation of E. Robert Schmitz, and the orchestral accompaniment under Alfred Hertz' direction, had a great deal to do with our gratification.

E. Robert Schmitz belongs to three pianists who are able to reconcile us to the modern school. The other two are Percy Grainger and Rudolf Ganz. And now we find that Mr. Schmitz not only delights us with his rare treatment of the ultra-modern composers, but that he is equally at home with the period between the old and the modern. We have already had a chance to admire his interpretations of Bach and his contemporaries. Mr. Schmitz plays with ease, accuracy and precision. He has no mannerisms and always carries himself with dignity. His technique is, as far as humanly possible, precise and impeccable and his interpretations are intelligent and scholarly. No artist is able to obtain the enthusiastic approval of his audience like Schmitz unless there is something in his message above the average, and Mr. Schmitz is able to rivet the attention of his hearers throughout the time he occupies the stage. We find him both a musicianly and an interesting performer and his reading of the works at this concert was charged with a sincerity and authority that impressed them on our mind for all the time of our natural life.

The climax of this excellent program proved to be Prelude and Love Death from Wagner's Tristan and Isolde. Somehow we can not tire of this work when interpreted under Alfred Hertz' direction. It simply takes a hold of our heart and we can hardly believe our ears when the finale is intoned, so short seems the time while our attention is concentrated. One of our leading concert singers recently returned from New York said the other day that she had listened to all distinguished symphony conductors in the East, but after all is said and done Alfred Hertz stands out among them as a gem. We thoroughly agree with this opinion of Mme. Rose Relda Calhoun. And there is nothing that demonstrates the truth of this assertion more graphically than his interpretation of this Tristan and Isolde's Prelude and Love Death. The gradual approach and attainment of the marvelous climax is something that must be heard to be appreciated. The spaciousness and warmth of the phrases are never so thoroughly emphasized as they are under Hertz' direction, and we do not except Muck, nor Seidl, nor Niekisch, all of whom we heard. Mr. Hertz obtains a human quality, while the others remain scholastic and academic. And it is the human quality in Hertz' conducting that makes him so popular with the masses, that retains for him the affection of those who love music for its own sake.

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ALFRED METZGER

Editor

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Miss Elizabeth Westgate in Charge

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TWENTY-FIFTH YEAR

Music in New York

By Anna Schulman

New York, January 3, 1925.—New York music lovers crave novelties and their desires were fully gratified during the month of December.

Paul Stassevitch startled us by appearing as both a violinist and a pianist, playing with the State Symphony. He played the Brahms violin concerto and the Tchaikovsky piano concerto. It was remarkable, indeed, to hear him play the Brahms concerto as if he lived for the violin alone, and then to listen to him interpret that of Tchaikovsky with a quality possible only to those who devote themselves wholly and entirely to the piano. Every violinist, pianist and critic was present and Stassevitch had reason to be more than proud of the response awarded his efforts.

Braikowsky, a young Russian pianist, and a newcomer, likewise started New York. Although he plays with fire, it is with no loss of beauty or poetry, and his playing was by far the most interesting I have heard in years. He possesses a personality and sincerity that command respect.

Paul Kochanski was heard again in an interesting violin recital, played with the charm and brilliance that are characteristic of him. He becomes more popular each year.

Sacha Culbertson, too, has made his violin recitals a thing of beauty, and he has attached to himself a large and devoted clientele. He possesses a musicianship, a technique and a beauty of tone that cause his programs to linger long in the memory of his hearers.

Vladimir Golshman, who was guest conductor at one performance last year with the Damosch forces, is with us again this year in a series of performances. He has a charming and decidedly virile personality which he is able to inject into his conducting. New Yorkers have taken him to their hearts and hope to keep him here.

Vincent Lopez and his Hotel Pennsylvania Orchestra played to a sold out house at the Metropolitan. The success with which he met makes it evident that New York considers him and his band leaders in this field of music. Various tours are being planned, including a European one.

The Opera has also been contributing its quota of novelty—the first was Jenafa, a Czechoslovak folk play with music by Leoty Janacek, and a singularly original and dramatic piece of music. The role was sung by Jeritzka, but Matzenauer walked away with most of the honors. Toti Dal Monte, the soprano, who made a conspicuous success in Italy and South America, made her debut here in Lucia di Lammermoor. She is a brilliant coloratura, a fine musician and a sincere interpreter. She met with instant approval and was at once acclaimed by success. Martinelli revived the role of the Jewish goldsmith in La Juive, the last opera sung by Caruso. Although comparisons were heard on every side, they were remarkably favorable to Martinelli, who gave a performance in every way worthy of his great predecessor.

Among the pianists heard this month were Bauer, Novaks, Gardova and Rachmaninoff. The negro tenor Roland Hayes again filled Carnegie Hall. Sedano, the violinist, accompanied by Harry Kaufman, gave a brilliant and enjoyable performance. We had the incomparable Pavlova with us again for a week. She is an artist of whom one never tires.

THE SINGING VOICE

FIRST PRINCIPLES

By MARY COONAN MCCREA

It is commonly said that no profession contains as many charlatans or practices so much humbug as the profession of voice teaching. When one considers the great army of voice students many of whom are gifted, struggling and sacrificing year after year to attain success, and the few who realize their ambition or who can even sing beyond the age of thirty, one must acknowledge that there is reason for this assertion.

In no other profession do its members disagree among themselves as to the teachers of voice.

No body of students drifts about from teacher to teacher as do vocal students. Why is this? It is because the teaching of singing is usually guess work and the student finding herself without a definite system to work upon, becomes confused. With her head full of technical terms and fine phrases which sound learned but mean nothing, she comes from her lesson without any really definite idea of what she is expected to do. Sooner or later she becomes discouraged and betakes herself to the next teacher hoping that in some indefinable way order will come out of chaos. She is quite sure that every teacher has a different idea about voice production, and that though the study of violin or piano has a scientific basis to rest upon, the voice has not; not all of which proves that there is no study in which people use so little common sense as in the study of voice.

She has been told that each voice is individual and must be treated in a different way. One voice is individual in-so far as color or timbre is concerned, just as one speaking voice differs from another, but though each may have contracted different faulty mannerisms, the organs and muscles that make and control tone, number the same and are in the same relative position in each human being. Though they may vary slightly in size and strength, their normal action in proper production is practically the same in all cases. Therefore, as voice production is a matter of muscular action directed by the mind, the teaching of this art can be reduced to an exact science—as exact as human muscular control can make it. Once control has been attained, the singer is free to express any emotion. It is then that the individuality of the singer asserts itself.

Does the master of the piano or violin use a different technique for each pair of hands or arms, though they may differ from another in size or strength? He does not. Knowing that to obtain lasting results there must be a good technical foundation he sets about developing muscular control until there is a condition of balance—weight without strain and relaxation without collapse. Through a constant application of these principles the various individual bad habits will disappear, yet the same definite directions have been given in each case.

We would look with suspicion upon a teacher of these instruments if he ignored such instruction—yet when we get to the teacher of voice it does not occur to us that we must be given these same definite orders in order to produce a lasting good tone.

The student must not be misled by the argument that minute attention to detail, necessary to the forming of a proper technique, results in a mechanical rendition. Does the possession of a fine technique hamper the pianist or violinist in giving expression to his emotion?

No! Certainly the contrary is true. Without mastery of technique the instrumentalist is hobbled. Though his soul may be full of poetry, he will be unable to adequately express it. These truths apply to the singer as well. The continued use of proper muscular control in tone becomes automatic, a part of the singer herself, as it were. She is hereby enabled to give her attention to the text of the song and is free to sing with emotional abandon.

All good teachers of singing agree that the basis of tone is breath; without it the vocal bands could not vibrate and set up sound. For speaking we automatically take in enough breath, but for singing a greater amount must be taken in and conserved. Singing is more sustained, louder and pitched higher than is the speaking voice and a corresponding increase of breath pressure is demanded.

All good teachers, knowing the necessity of increased breath support, insist on its application at the very first lesson. But it is here that the greatest mistake is so often made—a mistake which in itself seems negligible but which if persisted in dooms the singer to rigidity of throat all her singing life and ultimately shortens her career. It is, that while interest is focused on intake or release of breath, little or no attention is paid to the release of the throat before breath is taken in.

Now the only way that breath can go in and out is through the throat and we know that rigidity closes it. Try to gargle. We close the throat so as not to swallow the liquid. Relax, the throat opens and we lose it.

Watch the average singer take a breath. Even the very thought of the act of singing causes her to unconsciously contract the throat. An instant before the attempted breath is taken. One may as well try to fill a bottle when the cork is stuck fast down in the neck as to get a good breath with a partially closed throat. She may not be conscious that the throat is closed but the accompanying strained appearance of the neck, jaw and eye tells the tale and the character of the tone which follows confirms it.

A faulty manner of breathing makes impossible the legato which is as essential to voice as to violin. Without it the note can not join and the singer is harassed

in an effort to manage her tone, yet give her attention to the text of the song. It is not the teacher but the teacher-practice relaxation. One must be taught how to relax. One must be taught that pushing and contracting the breathing muscles does not necessarily mean that breath is being taken in. She must understand that during proper inhalation there is no sensation of strain in the diaphragmatic and intercostal muscles, even during the conserving of breath, but rather that of a comfortable, steady pressure while the diaphragm, neck, jaw, tongue and eye are at rest before entering inhalation and exhalation. The student will find that the sensation of godliness, exhaustion or a dry throat never accompanies proper breathing and that over filling prevents control.

It is not size of breath that counts, but rather the control of the muscles which conserve it. It takes comparatively little breath to make tone, but that breath must flow with steady balanced pressure. When we breathe deeply the diaphragmatic and intercostal muscles expand the ribs, and so long as they remain expanded air will be retained. At first the student may find these muscles unused to control and subject to collapse. She must get about strengthening them with exercise, until, in time, after a little practice, they recede so slowly and evenly, that the air will be pressed out in a lasting steady stream. The beginner must not become discouraged when she finds that the faulty singer can retain breath and sing a longer phrase than she, for observation will reveal that the former has economized her out-going breath by throat contraction at the expense of tone production and that her breath must flow with steady balanced pressure. When we breathe deeply the diaphragmatic and intercostal muscles expand the ribs, and so long as they remain expanded air will be retained. At first the student may find these muscles unused to control and subject to collapse. She must get about strengthening them with exercise, until, in time, after a little practice, they recede so slowly and evenly, that the air will be pressed out in a lasting steady stream. The beginner must not become discouraged when she finds that the faulty singer can retain breath and sing a longer phrase than she, for observation will reveal that the former has economized her out-going breath by throat contraction at the expense of tone production and that her breath must flow with steady balanced pressure.

Thus it is that the pupil must be first taught how to inhale and exhale deeply, calmly, quietly, and not until this has been thoroughly understood must she be allowed to attack her tone. Gradually she will acquire the sensation of resting the note upon the out-going breath. She will be free to attack her consonants and vowels with vigor, yet without strain, and the tone will take care of itself—there will be no need to force it with "nasal resonance" for it will be pure and easy and will sing of itself.

Though at first the way may seem long, for there are no short cuts, the student will not lose courage for she will see a reason and a result for each step of the way, content that she is building an unassailable foundation.

These principles form the basis of correct voice placement is incontrovertible. They are the groundwork on which rests bel canto, which literally means beautiful singing and which in reality is ease of production and purity of tone.

CALIFORNIANS GET FELLOWSHIPS IN MUSIC

Nine Californians have places in the list of awarded fellowships issued by the Juillard Musical Foundation of New York. They are: Stella N. Jelica (voice), San Francisco; Kathryn J. Myers (voice and composition), San Francisco; Helen Clark (cello), San Francisco; Max Alexander (voice), Los Angeles; Gretchen Altpeter (voice), San Diego; Uric Cole (piano and composition), Los Angeles; Susan Haury (piano), Ontario; George P. Hopkins (piano and composition), Claremont; Gladys Kohn (piano), Los Angeles. Fellowships are awarded to advanced students after a competitive examination before a board of examining judges. The recipients are: Alfred Lawrence Giffen, Henry K. Hadley, Charles Martin Loeffler and H. H. Bellman. Fellowships carry free tuition for the school year with the following assigned instructors: Voice: Marcella Sembrich, Leon Rothier and Francis Rogers. Piano: Olga Samarov, Ernest Hutcheson and Josef Lhevinne. Violin and cello: Oscar Thomson, Paul Kochanski, Georges Enescu and Felix Salmon. Composition: Rubin Goldmark.

—S. F. Chronicle.

FLORI GOUGH TO GIVE CELLO RECITAL

Miss Flori Gough, the young San Francisco violinist, has returned after an absence of five years in Paris. Prior to her departure she was a pupil of Stanislas Ben, who advised her to go to Europe for advanced study. She entered the Paris Conservatoire in the class of Jules Loet, and was graduated last June as one of the honor students, receiving the first prize in cello. Miss Gough will appear in a recital next month at a date to be announced later, under the management of Lulu J. Blumberg.

MUSIC TEACHERS HOLD ANNUAL JINKS

The San Francisco Music Teachers' Association held its annual jinks last Monday evening in the Aladdin Studio Tilt room. The principal item of the program was "The Wedding of Princess Melody and Prince Harmony." In which the participants were Alvina Heuer Willson, president of the association; Frank Carroll Giffen, president of the state organization, and Chester Rosekrans, executive secretary of Community Service. Others who took part in skills were Lincoln Batchelor, Alice Eegars, Pearl Whitton, Lillian Birmingham, Evelyn Ware and Isabel Stovell. The evening closed with dancing.—S. F. Chronicle.

Irving Krick, gifted young pianist, played several piano selections for a luncheon by the Knights of the Round Table at the Fairmont Hotel on December 30th. He received much praise for his fine playing. On January 5th he played compositions by Liszt and MacDowell at Twentieth Century Club Hall in Berkeley for the Monday Study Club and on January 8th for the Rockridge Chapter De Molay before enthusiastic audiences on both occasions.

ALICE SECKELS FETED IN NEW YORK

Alice Seckels, who is in New York completing details for the Master School of Musical Arts, which opens in San Francisco and Los Angeles next May, has written enthusiastically of the classes of Cesar Thomson, the noted violin master who will come here for twelve weeks. She was a guest at his classes at the Jouldard Foundation and says that every moment is of interest, with the vivid explanations and illustrated by his playing. Any concerto brought by a pupil he plays from memory!

Josef Lhevinne entertained Miss Seckels and is enthusiastic over his prospective teaching on the Coast. Julia Clausen, who is also to be one of the faculty of the Master School has just arrived from Europe and was at luncheon with Miss Seckels yesterday, planning her classes. She loves teaching and has had considerable success in so doing in Europe.

The concert in which 19 pianists participated, played at the Metropolitan last week, was most inspiring and Miss Seckels was accorded the privilege of being at the rehearsal. The Beethoven Association concert, Metropolitan Opera. Symphony concerts and the banquet of music by Rosalee Housman, American composer, for their broadcasting of Friday night, January 24, in this, they had the co-operation of two well known artists from the Yeatman Griffith New York Studios. Miss Marguerite Cobey, prima donna coloratura, who made a most successful debut with the Manhattan Opera Association as Gilda in Rigoletto, sang three of Miss Housman's songs, The Look, On the Dunes and Pierrot. She made such a favorable impression that she was requested to add 'Una voce poco fa' from the Barber, which she sang with clear cut and true vocalism. John Claire Montieff baritone, who recently made a noteworthy concert tour in California, sang four of Miss Housman's songs. His resonant, well controlled voice was heard to expressive advantage in Taps, Sunday, The Kim of the Moon and The Cry of the Orient. He, too, made such a splendid impression that he was requested to add a group of miscellaneous songs.

YEATMAN GRIFFITH ARTISTS' RADIO PROGRAM

In carrying on their policy of using good and modern music in their Radio programs, Station WAHG (Grebe & Co.) of Richmond Hill, Long Island, organized a short program of music by Rosalee Housman, American composer, for their broadcasting of Friday night, January 24. In this, they had the co-operation of two well known artists from the Yeatman Griffith New York Studios. Miss Marguerite Cobey, prima donna coloratura, who made a most successful debut with the Manhattan Opera Association as Gilda in Rigoletto, sang three of Miss Housman's songs, The Look, On the Dunes and Pierrot. She made such a favorable impression that she was requested to add 'Una voce poco fa' from the Barber, which she sang with clear cut and true vocalism. John Claire Montieff baritone, who recently made a noteworthy concert tour in California, sang four of Miss Housman's songs. His resonant, well controlled voice was heard to expressive advantage in Taps, Sunday, The Kim of the Moon and The Cry of the Orient. He, too, made such a splendid impression that he was requested to add a group of miscellaneous songs.

KNIGHT-PINER STUDIOS ENTERTAIN PUPILS

One of the most brilliant affairs of the holiday season in musical circles was the annual entertainment of their pupils by the Knight-Piner Studios at 1534 Sacramento Street. The spacious rooms were elaborately decorated with Christmas colors and silver, two lavishly-trimmed trees, brightly illuminated, giving the holiday touch in right royal style. An interesting program was presented by a number of students, and daintily printed programs formed unique souvenirs of the occasion. Green baskets of candy tied with red ribbons were the favors. The program was as follows: Part I.—(a) Autolykus Song (James Greenhill); (b) The Cuckoo Song (Thomas Arne), P. W. Huber (in character); The Bell Bells (Haberich), Mrs. Badgley; O Sole Mio (E. Di Capua), Mark Posa; Villanelle (Eva Dellacqua), Mrs. Kemp; The World is Waiting For The Sunrise (Ernest Seitz), Arthur Barthold; Polichinelle (Rachmaninoff), Gladys Ogilvie; Bedouin Love Song (Pinsuti), Wright Henderson; Dreamin' Time (Lily Strickland), Gwendolyn Phillips; Vesta la giubba (Pacini), (Lancavalli), Alfred Seligman; Indian Rhapsody (Lieuracchi), Winifred Curry; Part II.—Dance of Death (Saint-Saens), two pianos—Rose Jurras, Emilie Jurras; Pale Moon (Glick-Logan), Lida Ruth Medehind; Message of the Violets (Prince of Pilsen) (Felix-Luders), A. Benstein; A Star (Rogers), Imogene O'Brien; When the Bells of the Lighthouse Ring (Ding, Dong (Petrie), Elliot Murphy; Poem (MacDowell), Madelyn Putnam; I Sent You a Song (William Sanderson), Nyda Lampkin; Song of Songs (Moya), Arthur Toft.

Hazel Johnson, soprano, who needs no introduction to the musical circles of this city, will be the guest artist of the Saturday Afternoon Club in Santa Rosa Saturday, January 17th. She will sing a group of solos including arias from Shanewis and Manon Lescaut; she will also be heard in duet numbers with Mrs. Charles Ware, a prominent member of the club. Miss Johnson is the soprano soloist in the St. Agnes Church quartet of which Grace Marie Compagno is director.

CALIFORNIAN SENSATION AT METROPOLITAN

By Anna Schulman

New York January 3, 1925.—Californians will be glad to hear that a new precedent in operatic history was set by one of its own sons—Lawrence Tibbett. Verdi's Falstaff was revived at the Metropolitan on January 2nd, and was the most brilliant performance given this season. But more noteworthy than this was the upsurge created at the end of the second act, after the scene between Falstaff (Scotti) and Ford (Tibbett). Tibbett's interpretation of this scene was so marvelous that the house burst into one of the wildest scenes of demonstration ever witnessed at the opera. The applause kept up many minutes and one by one the principals came out. Finally Scotti and Tibbett appeared together and the audience made it evident that their unusual demonstration was meant for Tibbett, but he was not allowed to come before the curtain alone. Cries of "Tibbett!" met with no response, and Mr. Serafin, the conductor, raised his baton for the next scene. The house, however, would not allow him to proceed, as it had apparently made up its mind that Tibbett, and Tibbett alone, should receive its mark of approval. Mr. Serafin wisely sent a request back stage that Tibbett be allowed to appear alone. The request came forward and repeatedly bowed his appreciation of the bursts of applause which greeted him. After an American audience had put its stamp of approval on an American singer, thereby setting a new precedent in operatic history, the opera went on its merry way.

(Editorial Note.—Lawrence Tibbett was for some time a resident of Los Angeles, being a member of an operatic organization and appearing frequently in concert. The Pacific Coast Musical Review published several enthusiastic reports about his voice and art. He was appreciated in Los Angeles as a resident artist. He had to go to New York to become nationally known. The Musical Review will continue its fight for the recognition of resident artists.—A. M.

Mme. Regis Michaud, assisted by Mrs. Thomas Arthur Rickard, soprano, gave a brilliantly successful concert of French music before the Salon Français at the Fairmount Hotel last Tuesday afternoon. A large audience was present to greet those popular artists, and the excellent program was received with great enthusiasm. Mme. Michaud was heard in a delightful group of eighteen century clavier numbers, and also in a charming set of ultra modern works. Her delicate and refined style being especially adapted to genre music of this type. She is a former resident of Paris, having studied with Moszkowski while there, but having been for some time past a member of Elizabeth Simpson's charming class. Mrs. Rickard sang in costume several charming old French folk songs, and a group of modern numbers that earned great applause for their fine style and exquisite finish. Miss Marie Louise Hilgard was a most sympathetic accompanist.

Victor Lichtenstein, the well known violinist, lecturer and pedagogue, is to be heartily congratulated for the interesting and masterly manner in which he presents the Symphonies, at Sorosis Club Hall every other Friday, just prior to the first of each regular pair of symphony concerts at the Curran Theatre on the same afternoon. On Friday, January 9th, Mr. Lichtenstein dealt with Wagner and His Isolde and in a comparatively brief space of time gave an extraordinarily vivid and thorough picture of the idea of the story and the music of the opera. He was ably assisted by Mrs. Marion de Guerra Steward who played the piano extracts with fine musicianship and excellent taste. The next lecture will take place next Friday noon at Sorosis Club Hall. The symphony program announced for that day will include Beethoven's Fifth Symphony, Richard Strauss' Don Juan and the Mendelssohn E minor Violin Concerto. Here is ample opportunity for Mr. Lichtenstein's skillful knack of dissertation.

Lorraine Ewing, the talented young San Francisco pianist and teacher, was hostess at a studio musicale on Saturday evening, December 20th, in honor of her high school and college pupils and a few friends. An interesting program of piano solos and duets played by Jeanette and Val Ritschky, and Sarah Levey and Miss Ewing added to the enjoyment of the evening. Games were played and a delightful supper served and a jolly good time was had by all. Those attending included: Misses Sara Levey, Dorothy Reilly, Jean Le Gallee, Jeanette Ritschky, Berdenette Austin, Dorothy Becsey, and Messrs George Meyer, William Farrell, Jr., Paul Braun, Val Ritschky, Jack Austin and Max Dolin, Jr.

Madame Rose Paula Cailleau and her daughter Relda Marie Cailleau, have returned to San Francisco after spending the holiday season in New York. While in the Metropolis, Madame Cailleau and her daughter heard a number of the foremost operas and concerts and also attended the most successful dramatic events of the season. On Tuesday evening, January 13th, Madame Cailleau sang over the Radio broadcasting from KFO Station of Hale Press. As it was a program devoted to compositions of California composers, Madame Cailleau sang with charming effect several songs of the late Elizabeth Mills which, according to reports, made a lasting impression upon the "listeners in."

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Music in Oakland

Oakland, January 12, 1925.

The Christmas concert of the Oakland Orpheum, Edwin Dunbar Crandell, director, maintained the standard of excellence long ago set up by this organization. The eighty-four men who compose this fine ensemble seem to have one aim, fostered of course by their director, and that ambition is to carry on the 'cause of good music especially of men's choruses.'

The success of the latest program is proof of the sincerity of that announcement. There is always a most notable gradation of power, finesse; expressiveness, such as is seldom heard in choral singing; and the pianissimo effects are as thrilling as the climaxes.

Christmas hymns formed a portion of the offerings and they were sung not only with fervor but with the sort of taste which recognizes that hymns are in a class entirely their own and must enter no other. Too many times one hears a sentimental interpretation of noble old hymns very disturbing to sensitive ears.

Lorna Lachmund, soprano, and the always welcome tenor, Charles F. Bulott, were the soloists chosen. Mrs. Lachmund displayed a pleasing coloratura soprano voice well poised and was much liked by the large audience. The flute obligato of her first solo, the Charmant Oiseau, by David, was played by Kathryn Woolf and completed an interesting number. With Mr. Bulott, Mrs. Lachmund sang the well known Parli O Cara (La Traviata) and it was a triumph for both singers.

Mr. Bulott gave of his best in all his songs and everyone knows how very good that best is. There is no new thing to say of the popular tenor, because it has all been said so many times. His voice is always fresh and beautiful and he is always generous in the matter of encores; and though one finds him singing in some important program almost every night he still presents his voice in all its purity, apparently a tireless singer.

There were solos by members of the club in connection with the choruses—Carl Volker, Allen Doty and J. T. Thomas appearing in that way.

The choir of the First Methodist Church of Alameda, assisted by the quartet of the First Presbyterian Church of the same city—Mrs. Floyd J. Collar, Mrs. Robert S. Hubbard, Ralph Thomson and George Young—and by Hugh Williams, the well known tenor, and Robert Romani, bass, broadcasted portions of the Messiah from KPO in San Francisco, December 24th. Roy C. Brown, the director, deserves all the commendation which reached him for his splendid work in preparation for this event and in its presentation. The Presbyterian Quartet gave a program of five numbers after the Messiah. More than two thousand letters of thanks were received by KPO during that week—a record number, so far. These came from points as far apart as Alaska and Florida; and telegrams and telephone messages came in variously during the performance.

Roy Marvin, tenor, who has an established reputation in New York and who is at present a member of the Henry W. Savage musical forces has been making a brief stay in San Francisco. He sang My Soul is A Thirst for God, one of the choruses on this side of the bay last Sunday. His voice is of a beautiful quality, and he sings not only with temperament but with taste. His experience at O'd Trinity in New York as choir-boy and afterwards as tenor soloist and at Beth-El Synagogue, has prepared him for the presentation of devotional songs. O'd Trinity is responsible for the success of many of the best known singers at present before the public.

And yet, there are voice teachers who prefer that their pupils should not sing in choirs. It is a matter which I have never been able to understand; for surely no director of experience would permit a member of his choir to over-use his voice. Perhaps some voice teacher could make it plain to me; but so far none has done so.

The Bel Canto Trio—Mrs. Charles S. Ayres, Mrs. Floyd J. Collar and Miss Ruth Hall Crandall are having many engagements these days. The Trio is in demand for club programs and before various organizations. Only recently they sang at an afternoon and an evening engagement on one day in San Jose. Their programs were well selected and the blended voices are delicious to hear.

ELIZABETH WESTGATE.

EMILIE LANCEL IN LOS ANGELES

Miss Emilie Lancel will be heard in concert in the ballroom of the Biltmore Hotel in Los Angeles on Monday evening, January 19th. Walter Frank Wenzel will share the program with Miss Lancel and act as accompanist. The list of patrons contains the names of many well known and influential people and the affair will be brilliant.

The complete program is as follows: Adoration (Beethoven), 'Divinites du Styx' Aria d'Alereste (Van Gluck), Emilie Lancel; Waldesgesprach, Volksliedchen (Schumann), Spätschöne Ode (Brahms), Der Haid (Schumann), Emilie Lancel; Jude E. Major (Chopin), Polka (Chopin), Liebeslied (Chopin), Walter Frank Wenzel; J'ai Pleure en Reve (Huel), Mandolin (Debussy), St. Dorothee (Fouadrain), Hymne au Soleil (Alex Georges), Emilie Lancel; Ballet Music (Schubert-Ganz), The Engulfed Cathedral (Debussy), Arabesque (Debussy), Polchinnelle (Rachmaninov), Walter Frank Wenzel; Kishmush Galley, Love Lift (Kennedy-Fraser), Where is the Lie (Elsar), Earthen Jar (Wharton), Ecstasy (Rummet), Emilie Lancel.

Impending Musical Events

SELBY C. OPPENHEIMER ATTRACTIONS

Schumann-Heink, still the great and glorified artist, and fearlessly in her art and in the world of song, will bid adieu to California for the present season with appearances in Stockton and Oakland. The beloved Diva will repeat the wonderful program presented last week in San Francisco in the High School Auditorium in Stockton on next Thursday night, January 22nd, and in Oakland on Friday night, January 23rd. Both halls will be filled to their utmost capacity. Theatre parties from Sacramento, Modesto and other nearby cities are being formed to attend the Stockton event, while hundreds of San Francisco music lovers will make the transbay journey to Oakland to grasp the last chance this year to hear their favorite. Madame Schumann-Heink has promised Manager Selby C. Oppenheimer that she would return to San Francisco for at least one concert during the season of 1925-26.

Guy Maier and Lee Pattison who will give two of their internationally famous recitals for two pianos at the New Columbia Theatre on the two Sunday afternoons, January 25th and February 1st, are two young American artists who in their early twenties, since their student days in Boston and in New York, have become the equals of Arthur Schnabel they have devoted themselves almost exclusively to programs of music for two pianos. They are at the present time without question the foremost exponents of this interesting field of music, and their work has brought about a veritable renaissance of two-piano playing and given fresh inspiration to present-day composers.

Leo Sowerby, Ernest Hutcheson, E. Burlingame Hill, Leopold Godowsky, John Alden Carpenter, and many others, have recently written compositions for two pianos and have dedicated these to Maier and Pattison. The two programs they will present here have been specially prepared, and a place has been found for an exploitation not only of the standard classics, but of the contemporary compositions as well as for a number of decidedly novel and outside-the-ordinary compositions. When Manager Selby C. Oppenheimer brought Maier and Pattison to California for the first time two years ago, it will be recalled that theirs was an immediate and positive success and that the clamor of music-lovers to hear more of the playing of the unique artists took on the nature of a demand with the result that the two recitals above mentioned are now announced.

The excellent programs to be played are as follows:

For January 25—

Gavotte and Musette (Raff), Andante and Variations (Schumann), Scherzo, Op. 87 (Saint-Saens), Sonata (in one movement) (Clementi), Six Liebeslieder Waltzes (Brahms), Scherzino (Schuetz), The Enchanted Spring (Tommasini), 'Arkansas Traveller' (old fiddler's tune) (Pattison), Valse (Arensky), Chinoiserie (Lord Berners), Irish Dance (D. G. Blake), Spanish Rhapsody (Chabrier).

Program for February 1st—

Gavotte and Musette (Raff), Piece in B minor (Rozart), Danse Macabre (Saint-Saens), Gigue (Villanelli), Prélude, The Afternoon of a Faun (Debussy), Wedding Waltzes from The Veil of Pierrette (Dowd-Maier), Three Pieces from Mother Goose, The Sleeping Beauty, Laidronette, Empress of the Palaces, Beauty and the Beast (Ravel), Pin Wheels (Duvernoy), Romance, Scherzo (Arensky), Rakoczy March (Hutcheson).

Salvi to Play—For the past couple of years, at least, extraordinary reports of the unusual sensation created everywhere by a young Italian named Alberto Salvi on the harp have been reaching the ears of local music-lovers. Salvi is to make his debut here at an Afternoon Musical in the ballroom of the Fairmont Hotel on Monday afternoon, February 2nd. Manager Selby C. Oppenheimer states that this will positively be the young genius' only appearance in San Francisco this season and advises those music-lovers who enjoy a real thrill and who are looking for musical advancement not to miss this extraordinary occasion.

De Pachmann Coming—On what is announced as positively his farewell tour of the United States Vladimir De Pachmann, the venerable pianist and Choirin special list, will give a single recital in this city on Sunday afternoon, February 8th. Not to have heard De Pachmann play at least once, and preferably oftener, is to have missed a real musical sensation. De Pachmann, past three score years and ten, retains all of the notable characteristics that have made for his greatness. Eminent writers have marveled at his technical efficiency, his tonal quality and his rare and interesting interpretative genius. The world has known in all its course but few ultra-great giants of the keyboard—and De Pachmann takes his place among the elect. A most interesting program, including compositions of the greatest masters, is promised for the De Pachmann recital.

Claudia Muzio—Claudio Muzio, the famous prima donna soprano of the Chicago Opera Company, and recent star of the San Francisco Opera season, will soon be heard in San Francisco in a single song recital, her only appearance in Northern California on a very limited transcontinental tour. Muzio's success in San Francisco last fall was so definite and the demand of music-lovers to hear her in recital, in which she is notably splendid, induced Manager Selby C. Oppenheimer to invite her to return for that purpose with the result that she consented to make a transcontinental tour which will include appearances only in the cities of San Francisco, Los Angeles, Salt Lake, Phoenix, Arizona,

and Denver. So that all music-lovers have an opportunity to hear this artist, and that there shall be no counter musical attractions in the city when she is singing, Manager Oppenheimer has engaged Scottish Itie Hall for the occasion and 'La Muzio' will sing at night, on Monday, February 16th. Tickets are now ready for the event at the Sherman, Clay office.

ELWYN ARTISTS SERIES

Jascha Heifetz, celebrated wizard of the violin, as slated at the piano by Isidor Achron will be heard here Sunday afternoon at two fifteen SHARP in Beatty's Casino under management of the Elwyn Concert Bureau. The only other appearance of Heifetz in the Bay Region this season will be at the Auditorium Theatre, Oakland, Tuesday evening, January 20. Here is the program which Mr. Heifetz has reserved for San Francisco: Concerto (Glazounoff), (a) Haydn's (Saint-Saens), (b) Waltz Paraphrase (Hubay), (c) Ritini (Casted), nuovo Tedesco), (d) Valse (Godowsky), (e) La Romanesca (16th Century), (f) Achron), (d) Cortège (Lili Boulanger), (a) The Gentle Maiden (Lyll Scott), (b) Introduction and Tarantelle (Sarasate).

Maria Ivogun—The Elwyn Concert Bureau announces Maria Ivogun, noted coloratura soprano of the Vienna and Munich operas, will be heard here in recital in Scottish Itie Hall, Monday evening January 26. The immediate success which attended Mme. Ivogun's appearances here last season in recital and with the San Francisco Symphony Orchestra was of a nature to more than justify the return of this singer to San Francisco. She will be accompanied at the piano by Max Jaffe. Mme. Ivogun has arranged the following program: (a) Aria from Schauspielfeldrektor; (b) Aria: Patti, Battl, from Don Giovanni (Mozart); (c) Da unten im Tale, (d) Hoffmann (Glock), (e) Gavotte from Manon (Massenet), (f) Liebesfrühd (by request) (Kreislir); (a) The Russian Nightingale, (d) Robert of Lincoln (Werner Jensen), (c) The Time of Parting, (Henry Hadley), (d) Red, Red Rose (Cottentet); Geschichten aus dem Wiener Wald (Joh. Strauss). The next attractions to follow on the Elwyn Artist Series are: America's foremost violinist, Albert Spaulding, who plays here February 20 and Roland Hayes, celebrated negro tenor who will sing at Beatty's Casino, Sunday afternoon, February 22.

SAN CARLO GRAND OPERA COMPANY

San Carlo Grand Opera Company opens its annual San Francisco engagement at the Curran Theatre, February 2nd, under management of the Elwyn Con-

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IMPENDING MUSICAL EVENTS

(Continued from Page 5, Column 3)

cert Bureau. The roster of principals this season includes not only many of the old favorites but also a number of important singers new to this organization. Fortune Gallo, general director, announces that the company has enjoyed a very successful season in the East, across Canada and the Northwest. He anticipates that the February engagement here will be the most successful of any of the engagements played in San Francisco. This season marks the fourteenth annual transcontinental tour of the San Carlo Grand Opera Company. In point of artists, orchestra, chorus and scenic investiture, the company is said of good authority to be stronger than ever.

This claim is borne out by a brief survey of leading singers of San Carlo Grand Opera Company, together with the repertoire which follows:

Monday, Feb. 2.—TOSCA—Gentile, Homer, Salazar, Valle, De Biasi, Guerrieri.

Tuesday, Feb. 3.—AIDA—Roselle, DeMette, Tommasini, Basiola, De Biasi, Guerrieri.

Wednesday, Feb. 4. (Mat.)—FAUST—Roselle, Kent, Onofrei, Valle, De Biasi, Guerrieri.

Wednesday, Feb. 4.—(Eve) ANDREA CHENIER—Saroya, DeMette, Salazar, Basiola, Le Biasi, Guerrieri.

Thursday, Feb. 5.—BUTTERFLY—Miura, Kent, Onofrei, Valle, Cehanovsky, Guerrieri.

Friday, Feb. 6.—RIGOLETTO—Luchese, DeMette, Onofrei, Basiola, DeBiasi, Guerrieri.

Saturday, Feb. 7. (Mat.)—CARMEN—Gentile, Luchese, Tommasini, Valle, De Biasi, Guerrieri.

Saturday, Feb. 7. (Eve.)—TROVATORE—Saroya, DeMette, Salazar, Basiola, De Biasi, Guerrieri.

Second Week

Sunday, Feb. 8.—CAVALLERIA—Gentile, Kent, Salazar, Cehanovsky, Guerrieri. PAGLIACCI—Roselle, Tommasini, Basiola, Guerrieri.

Monday, Feb. 9.—BOHEME—Roselle, Mercalle, Onofrei, Valle, De Biasi, Guerrieri.

Tuesday, Feb. 10.—TRAVIATA—Luchese, Mercalle, Onofrei, Basiola, Cerr, Guerrieri.

Wednesday, Feb. 11. (Eve.)—CARMEN—Gentile, Luchese, Salazar, Valle, De Biasi, Guerrieri.

Thursday, Feb. 12 (Mat.)—LOHENGRIN—Saroya, DeMette, Tommasini, Valle, De Biasi, Guerrieri.

Thursday, Feb. 12 (Eve.)—FAUST—Roselle, Kent, Onofrei, Basiola, De Biasi, Guerrieri.

Friday, Feb. 13.—LUCIA—Luchese, Mercalle, Salazar, Basiola, De Biasi, Guerrieri.

Saturday, Feb. 14. (Mat.)—BUTTERFLY—Miura, Kent, Onofrei, Valle, Cehanovsky, Guerrieri.

Saturday, Feb. 14. (Eve.) AIDA—Saroya, DeMette, Tommasini, Basiola, De Biasi, Guerrieri.

FINAL MUNICIPAL CONCERT

Florence Easton prima donna soprano of the Metropolitan Grand Opera Company, New York, will be the soloist with the fifth and final municipal "pop" concert to be staged by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, in Civic Auditorium, February 10th. The name of Florence Easton vies in popularity with the greatest on the concert stage and is one to conjure with in the world of music. Not only has this great artist been pre-eminent successful in Europe, but during the seven years she has been a principal member of the Metropolitan Grand Opera Company, each season has found her erecting new leading characters in her already spacious Hall of Fame.

Among Easton's latest leading parts are the title roles of Carmen and Madame Butterfly and the Princess von Werdenburg in Strauss' Der Rosenkavalier. In all these she has met with the greatest success and has been acclaimed by the critics as "a singer of fine and rare qualities." Supervisor J. Emmet Hayden, chairman of the Auditorium Committee is announcing Easton in the last of the 1924-25 series of city concerts in the belief that she will bring to a fitting close the greatest season so far experienced in the municipal musical venture. Alfred Hertz is preparing a particularly pleasing program for the closing event.

The Music Teachers' Association of California held its regular annual meeting on Tuesday evening, January 8th, at the home of the State President, Frank Carroll Giffen. Delegates were present from the various Northern and Southern branches. The date of the annual state convention to be held this year in San Francisco was set for July 6, 7, 8 and 9. At the close of the business meeting a delightful program was presented by the California String Quartet of Berkeley, Mrs. Anna Blotcky, contralto, Lincoln Batchelder, pianist, and Mrs. David Hirschler, accompanist. Following are the officers elected for 1925: President—Frank Carroll Giffen, San Francisco; Vice-President—Mrs. Fita Smith-Snyder, San Diego; Treasurer—Mrs. Alvina Heuer-Wilson, San Francisco; Director—Miss Dolce Grossmeyer, San Diego; Director—Miss Alice Eckers, Oakland; Director—C. M. Dennis, Stockton; Director—Samuel Savannah, San Francisco.

GEORGE BEBAN AT THE WARFIELD

George Beban, perhaps the world's foremost delineator of Italian character on both the stage and screen, comes back to this city next Saturday as the star of the film, The Greatest Love of All, and at the head of his company appearing on the stage enacting a bit of the tiny town of Warfield will house this attraction beginning next Saturday. This same method of entertaining an audience—that of showing a company on the screen and then having them on the stage speaking their parts, was done by Beban and his company several seasons ago with great success. This time he has a company of 24 players, all of them from the original film cast. A court room sequence of the story will be done on the stage at the Warfield.

This is the first time that a company of this size and importance has ever made a coast-to-coast tour in this manner. In the east and south where this attraction has already been staged, press and public alike have been enthusiastic in their praise and capacity houses have greeted them on every occasion. Added to this will be the usual liberal quota of short films, a concert by the music masters under Severi's leadership, and another flashing Idea staged by Fanchon.

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The Philharmonic String Quartet of Los Angeles, consisting of the leading chair men of the Los Angeles Philharmonic Orchestra, will be the guests of the Chamber Music Society of San Francisco at the third concert of the Chamber Music Series on Tuesday evening, January 20th, at Scottish Rite Hall. At this concert, this distinguished quartet will appear in conjunction with the Chamber Music Society Quartet and also as guest performer in the following interestingly attractive program: Mozart—Quintet in G minor, 2 violins, 2 violas and violoncello; Josef Suk—Quartet for Strings, B flat major, Philharmonic Quartet (first performance here); Brahms—Sextet in G major, 2 violins, 2 violas, 2 cellos.

This visit of the Philharmonic Quartet of Los Angeles, arranged by Elias Hecht, founder of the Chamber Music Society, constitutes the first musical exchange of organizations between the two cities. It opens up the possibilities of further reciprocal courtesies and artistic exchanges between the two leading coast artistic centers. Furthermore, the conjunction of the two ensembles permits the performance and appreciation of such beautiful works as this program offers, which require, for correct interpretation, the welding of definitely established organizations.

As a return courtesy, the Chamber Music Society of San Francisco has been invited for a similar appearance in Los Angeles in April. Indications point to a capacity house to give our Los Angeles colleagues the splendid reception their standing and high ability deserve.

Marco, producer of Ideas at the Warfield, is on tour of eastern cities gathering talent for the coming year. During his absence Fanchon, his famous sister, will stage the Warfield musical presentations.

Alice Marion Doughty, the California mezzo-contralto, who has received high praise for recitals in numerous concert halls and theatres of the East, returned to San Francisco, her native city, after an absence of two years to sing as Christmas guest artist at the thirty-sixth Sunday morning concert at the California Theatre.

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The Pacific Musical Society will give its next concert in the ballroom at the Fairmont Hotel, Thursday evening, January 22nd, at 8:30 p. m. The program will be as follows: Solisti Couchants (Alfred Casella), Nuageries (Alfred Casella) Sonnets (Alfred Casella), Si je pouvais mourir (Alfred Barbierelli), Marion Vecchi, baritone, Mrs. Cecil Hollis Stone, at the piano; Magic Fire Scene (Wagner-Brassini), Etude, Op. 25, No. 1 (Chopin), Mazurka, Op. 56, No. 2 (Chopin), Rhapsodie, F sharp minor (Dohnanyi), Audrey Beer Sorel, pianist; Liebesra (Brahms), At the Well (Hagemann), Christ Went up into the Hills (Hagemann), Norma Garrett, mezzo-soprano, Mrs. David Hirschler, at the piano; Winter Love Songs (Frank Grey), Good Bye (Ossip Gabrilowitch), Love must be (Rudolph Ganz), Sobek Hete (Henry Hadley), Marion Vecchi, baritone.

Marshall Giselman, assisted by Eva Gruninger Atkinson, contralto, William Laraja, violinist, and Harold Pracht, baritone, appeared in a special program arranged by Mr. Pracht, for KPO radio broadcasting station, at the Legion of Honor Palace in Lincoln Park on Sunday evening, January 11th. Mr. Giselman is an exceptionally well equipped organist and his place at the fine organ is indeed well filled. The program was thoroughly enjoyed by a large audience at the Palace as well as by the listeners-in at the radio.

The Pacific Musical Society gave the first of its two regular programs at the Fairmont Hotel on Thursday evening, January 8th in the presence of the usually large audience. Lincoln Batchelder played a group of piano compositions with that skill and artistic judgment which constantly makes a deeper impression upon music lovers. Mr. Batchelder is a serious pianist who comes before the public fully prepared and always has a message of exceptional value. On this occasion he gave specially fine interpretations of: Prelude A minor (Bach-Liszt) Variations in F minor (Haydn), Pastorale F minor (Scriabin), Nocturne E major (Schumann), Orville de Pauw, with Edith Caub at the piano, sang two groups of songs in a manner that earned him the praise of those who appreciate genuine vocal art. Miss Caub proved an exceptionally capable accompanist. Mr. De Pauw sang: Anakreon's Grab (Hugo Wolf), Auch Kleine Dinge (Hugo Wolf), Le Voyageur (Godard), The Looking Glass (Damasch), Slow, Horses, Slow (Mallinson), My Menagerie (Foster).

Rena Lazelle, will give the third of the free lectures on vocal art, which she has been delivering at the San Francisco Conservatory of Music this season, next Monday evening, January 19th. The subject will be Musical Interpretation or Style. The fourth lecture on Emotional Interpretation and Dramatic Values will be held on Monday evening, February 9th.

Carolyn Flowers, an exceptionally gifted and well prepared piano student of Alice Bacon Washington's, gave a recital at Century Club Hall on Saturday afternoon, January 3rd. The program selected for this occasion included the following representative compositions: Sonata F minor (Beethoven), Romance F sharp major (Schumann), Fantaisie Impromptu (Chopin), La Filleau (Ruf), Prelude G major (Rachmaninoff). While we were unable to be present on this occasion we had an opportunity to hear Miss Flowers in her teacher's studio and were thoroughly impressed with the artistry of her interpretation. She has a touch that never becomes metallic and retains its softness and flexibility throughout her interpretations. Her technique is precise and stylishly employed and her phrasing reveals taste and style. There is no question but that Miss Flowers is a proficient and intelligent student and Mrs. Washington a careful and dependable instructor. The young pianist, who unquestionably has something worth while to look forward to was assisted by Evelyn Edwards, mezzo soprano, a young vocalist formerly of Toronto and Vancouver, whose voice is mellow and flexible and whose interpretations are very discriminating. In addition to her musical faculties she possesses a most charming personality.

Myrtle Donnelly Quinlan, soprano, Marion De Guerre Steward, pianist, and Gyula Ormay, accompanist, were the attractions at Ida G. Scott's Fortnightly in the Colonial Ballroom of the St. Francis Hotel on Monday evening, January 5th. Mrs. Quinlan better known to the musical world as Myrtle Donnelly, sang three groups of songs and received the heartiest ovations because of her exceptionally fine vocal expression. Her voice was in splendid condition and she sang with ease and precision of technical requirements. She was especially proficient in her tasteful interpretations of French songs which closed the program. Her mezzo voice and her skillful covering of the high tones were exceedingly clever and well done. Mrs. Steward, as usual, played with ease and precision and acquitted herself most creditably both from a technical and interpretative point of view. Of course Gyula Ormay proved a masterly accompanist as can not be otherwise expected of him. The complete program was as follows: Modern Italian Songs—Non Più (Cimara), Due rispetti (Wolf-Ferrari), Stornellatrice (Respighi), Myrtle Donnelly Quinlan, Gyula Ormay at the piano; Piano—Prelude III (Paul Martin), (dedicated to Miss Steward), The Isle of Shadows (Paganini), From Et Bretagne (Rhenne-Baton), Marion de Guerre Steward; Songs—Chanson Triste (Duparc), L'Heure Exhause, Panyre aux talons d'or (Poldowski), Myrtle Donnelly Quinlan; Songs—Au bord de l'eau, Clair de lune, Nell (Faure), Myrtle Donnelly Quinlan.

The next Fortnightly will take place on Monday evening, January 19th and will present one of the most important events of the season. None other but that

eminent piano virtuoso E. Robert Schmitz will be the feature of the evening and he will give one of his famous lecture-recitals. There is no one before the musical public today who is more prolific and interesting in lecture-recitals than Mr. Schmitz. His lectures are veritable music lessons both in compositional history and are invaluable from an educational viewpoint. On this occasion Mr. Schmitz will talk about recent pioneers in music—Debussy and Athéniz, and will discuss some of the many tendencies of contemporary musicians of various nations. If you wish to add to your musical knowledge here is a golden chance. Don't miss it! And this is no paid advertisement either.—A. M.

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SCHUMANN-HEINK

(Continued from Page 1, Col. 2)

that they reveal an elegance and flexibility rarely heard even in sopranos, is positively miraculous. Her low and middle tones are as luscious and rich as ever. Anyone who can not obtain the utmost joy and gratification from a Schumann-Heink concert is certainly to be pitied. We left the concert much happier and with a deep reverence for an artist whose work shows eternal youth.

We had the pleasure to watch Katharine Hoffmann accompany Mme. Schumann-Heink for some time, and we never failed to appreciate her thoroughness, her competency, her repose, and her dependability. It is not easy to preside at the piano in the presence of a genius. It is necessary to meet every mood and every change of temperamental characteristic with a suddenness and unprepared spontaneity that permits the artistic unity to continue, although changes of tempo or accents, perfectly justifiable, are made. Mrs. Hoffman is always to be depended upon. She has lathomed Schumann-Heink's art to the last detail and her accompaniments dovetail splendidly with the soloist's special tastes and moods.

Florence Hardeman, a young violinist of exceptional qualifications, shows continuous progress and broadening of artistic faculties. She is a violinist of exceptional merit. Technically she conquers many obstacles, but emotionally she is especially well equipped. She plays with rhythmic precision, phrases with fine artistic instinct and colors with unusual suavity and impressive accentuation. The enthusiastic reception accorded her by the audience is ample justification of her presence in a Schumann-Heink concert.

Mme. Schumann-Heink will sing in Oakland at the Auditorium Opera House on Monday evening, January 26th, and if you want to hear an artist such as appears only at rare intervals in the world be sure and attend this concert. The Diva will also sing in Stockton on Thursday evening, January 22nd.

ERNA RUBINSTEIN AT SYMPHONY

The pair of concerts to be given by the San Francisco Symphony Orchestra next Friday and Sunday afternoons in the Curran Theatre will introduce to local music lovers Erna Rubenstein, the young violinist, who has been amazing concert patrons throughout the East since her debut in New York three years ago. Miss Rubenstein has been classed by critics everywhere as "one of the really great women violinists," and symphony patrons here are looking forward eagerly to her forthcoming performances with the orchestra, which will be her only appearances in San Francisco this season. Judging from the unusually large advance demand for tickets, Miss Rubenstein's reputation has been thoroughly broadcasted by local concert goers who keep in touch with musical affairs on the Atlantic Coast. At these concerts the solo number will be the popular E minor Concerto of Mendelssohn, while for the orchestral portion of the program Hertz has announced the Beethoven Fifth Symphony and Richard Strauss' powerful tone poem, "Don Juan."

The orchestra's sixth Sunday Popular concert to be given at the Curran February 1, will again present Saint-Saens' Carnival of the Animals which was one of the outstanding successes of the season when first performed here last year. Ellen Edwards and Allan Bier will again play the elaborate piano parts called for in the score. Next week's program will also contain the Prelude to "Lohengrin," the Gluck-Gevaert Ballet Suite, Four Brahms Hungarian Dances, the well-known William Tell Overture, Svendsen's "Saterjentens Sondag" for string orchestra and the "Invitation to the Dance" of Weber.

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PHILHARMONIC QUARTET RECEIVES OVATION

Los Angeles Chamber Music Organization and the Chamber Music Society of San Francisco Present an Exceptionally Worthy Program in an Unusually Artistic Manner—Nearly Fifteen Hundred Music Lovers Give Visitors a Well Merited Enthusiastic Welcome

BY ALFRED METZGER

Nearly fifteen hundred music lovers assembled at Scottish Rite Auditorium last Tuesday evening, January 20th, when the Philharmonic String Quartet of Los Angeles was the guest attraction at the third concert of the eighth session of the Chamber Music Society of San Francisco. It afforded the writer a great satisfaction to note the spontaneous enthusiasm and cordiality with which the visitors were received by the audience. As early as 1906, when we came to Los Angeles to publish the Pacific Coast Musical Review during seven consecutive months, owing to the results of the great fire, we began to bring the musical profession and the musical public of the two Californian metropolitan centers closer together. Up to that time the northern part of the State had no inkling of what the southern part was doing musically and vice versa.

We have consistently fought along the lines to eliminate sectional and political prejudices and gradually attained results, until now San Francisco knows all about the great work being done in Southern California and Los Angeles is thoroughly acquainted with what is being accomplished in this part of the State. If the Pacific Coast Musical Review had not accomplished anything else in its twenty-three years of activity, we would feel our work and trouble amply repaid. And now Elias M. Hecht has begun where we left off and has inaugurated a policy of exchange between the two pre-eminent chamber music organizations of the Far West with a result that should expand into even greater musical movements.

If it is possible to obtain enthusiastic receptions in Los Angeles and San Francisco for the two chamber music organizations, it ought to be feasible to exchange the two symphony orchestras with equally satisfactory results. One of the orchestras could make a State tour early in the season and the other late so that the interior cities would not have to support two big concerts in succession. With the necessary educational propaganda, we feel positive that such an exchange of orchestras could easily be inaugurated. The Philharmonic Quartet has aroused the interest of our musical public in the Philharmonic Orchestra and this paper intends to continue working on this proposition to secure an exchange of orchestras next season.

The San Francisco Chamber Music Society, assisted by Emile Ferir, viola, opened the program with the Mozart Quintet in G minor. It is difficult to imagine this composer interpreted with more sentiment than is done by Messrs. Persinger, Ford, Firestone, Ferner and Ferir. Such gratifying intonation, such sensible and discriminating coloring, such neat and judicious accentuation and finally such poetic and tasteful phrasing can be accomplished by musicians of a refined culture in the Quartet, of the utmost artistic instinct. The universal enthusiasm that greeted the conclusion of each number certainly reconfirmed the attitude of the audience in an uncertain manner.

The Philharmonic String Quartet of Los Angeles made its bow before a San Francisco audience in the Quartet, op. 11, flat major by Josef Suk which also was heard for the first time in San Francisco on this occasion. This work is exceptionally musically and readily appeals to anyone with natural artistic instincts. It is constructed according to well defined classical ideals and represents a firm, hearty and healthful emotional style. It does not belong to the bizarre or modern phase of composition, but confines itself to sane and obvious ex-

pressions of musical thought. The adagio and finale made a specially fine impression upon the writer, and the entire work is sufficiently worthy to be included in a regular chamber music repertoire.

The Philharmonic Quartet, consisting of Sylvain Noack, first violin, Henry Svedrofsky, second violin; Emile Ferir, viola, and Ilya Bronson, cello immediately convinced our music lovers that they represent the highest type of musi-



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cians and ensemble players. Their attacks were marked by exceptional precision. Their tone is big and warm. Their reading is uniformly balanced and intelligent as well as musically judicious. Under the experienced craftsmanship of Mr. Noack the quartet has attained exceptionally artistic expression and the familiarity with one another's mode of interpretation results in an ensemble of unquestionable balance and unanimity. This Suk Quartet is apparently very difficult from a technical point of view and the ease with which the most difficult and intricate passages were negotiated spoke volumes for the musicianship and skill of the artists comprising this quartet. It belongs beyond a doubt among the foremost chamber music organizations we have heard in this city.

The concluding number of the program consisted of the Brahms Sextette in G (Continued on Page 8, Col 1)

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Famous Russian Violin Virtuoso Plays Before Three Thousand Music Lovers in Beatty's Casino Theatre—Audience Delighted With the Beauty of His Tone, the Daintiness of His Poetic Sentiment and the Purity of His Technic—Program Nothing to Be Proud Of

BY ALFRED METZGER

Beatty's Casino Theatre which is reported to seat 3000 people, was crowded to the doors, with hundreds standing up, when Jascha Heifetz gave his only concert in San Francisco this season Sunday afternoon, January 18th. This is positive evidence of the continuation of this brilliant virtuoso's popularity among music lovers. One of the difficult phases of recording music events is the necessity of frequently commenting upon the performance of the same artists at peri-

to be ascribed to the gradual decline of the artist's popularity, as it is due to a program that contained practically nothing of exceptional merit, barring only the Glazounow concerto which was the opening number. We hesitate to put the blame for this inadequate program entirely upon the shoulder of Mr. Heifetz. There may be a possibility that the limited time allotted to the concert, on account of the theatre management's decision to begin the regular theatrical performance at 4:30 o'clock, precluded the presentation of a program of greater dimensions.

This same restriction of time may also have been responsible for the curtailment of encores at the conclusion of the program. In justice to the artist, who was held responsible for these regrettable circumstances, we feel urged to enlighten the musical public. The Glazounow Concerto was the only composition on the program that conformed to the dignity of a classical work and Heifetz played it with that precision of technique, intonation and flexibility of tone which has earned him world-wide renown. As we have had occasion to say before Mr. Heifetz belongs to the category of poets rather than emotionalists or dramatists. His phrasing is delicate rather than sensuous and his expression is consistently held within the limits of lyricisms. In this genre, however, Heifetz is supreme. He is one of the most dependable, most dignified and most finished artists we have ever heard. His popularity is amply evidenced by the constant demand for seats at his concerts.

There were not less than four dance melodies on the program, namely: Havanaise (Saint-Saens), Waltz Paraphrase (Hubay), Valse (Gadowsky), and Tarsantelle (Sarasate). It is true they were the highest form of such compositions, but from a serious classical standpoint they did not conform to the expectations of serious music lovers. If Mr. Heifetz had put these works in a group by themselves and had given us, besides the concerto, a Sonata or even another concerto, those of us who delight to hear serious violin literature would surely have been more satisfied. But, as we said before, the restriction of the time allotted to the program may have had something to do with this arrangement.

However, it must be universally admitted that a Heifetz concert is always a most enjoyable event. There is an atmosphere of assurance about this artist that is most refreshing. Harmonies are played with a certainty and accuracy that is exceptionally admirable. The most technical difficulties are negotiated with an ease and precision that appeal to anyone's discrimination and Heifetz' utter lack of temperamental demonstrations is a relief to many of us, although a portion of the public would like to see him "go" and deport himself in a more "unbinding" manner. The writer personally prefers Mr. Heifetz' quiet dignity and strict attention to the "business" at hand to occasional attempts at flirting which a number of artists indulge in. Mr. Aebron at the piano proved to be an artist of exceptional merit who understands the musicianly traits of the violinist and whose accompaniments therefore present an exceptionally fine complement to the matchless interpretations of the soloist. It was a concert that exhibited many delightful features and that left the audience well satisfied from the standpoint of enjoyment.

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ALFRED METZGER

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Tel. Alameda 155
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TWENTY-FIFTH YEAR

A New Conception of Technic Fifth Paper—the Thumb

By KARL RACKLE

It is well for the pianist to pause and consider how much he owes to the possession of a thumb. Let us examine its peculiar anatomical structure and see wherein it differs from the other fingers. The striking feature in regard to it is that it is appposable to the fingers and thereby increases the amplitude and effectiveness of the hand's grasp. This peculiar structure of the first or innermost digit is one of the distinctions which differentiate the primates, that is, man together with monkeys and lemurs, from other animals. In man alone of the primates does the thumb reach its highest development and greatest strength. Some scientists, as Sir Charles Bell pointed out in his *Bridgewater Treatise on the Hand*, have waxed extremely zealous over the value of the thumb and even go so far as to attribute man's supremacy over the lower animals to his possession of it. Though this is undoubtedly an exaggeration, yet the value of the thumb in the development of the species and in carrying on human affairs can not be denied. And as the thumb has a special value in every day life, so it has a corresponding special value in piano playing. If the thumb had not its own peculiar structure but were like the other fingers, piano playing would certainly be a different thing from what it is; the playing of any musical instrument would be different; the art of music itself would be quite different from what it is. Whether it would be better or worse is a point for polemists to wrangle over, and is certainly beside my purpose here. What I want to point out is that it would be different. The mere fact that we possess one digit that is appposable to the other four gives its distinctive influence upon the development of music; and the absence of such a digit from the human hand could not have led to the same development.

The thumb is shorter than the other fingers, having but two phalanges to their three; and its metacarpal bone, which is shorter than the other metacarpals, has separation and freedom. The metacarpals of the four fingers are bound together, supplying a solid framework for the palm, and are incapable of separate movement. For practical purposes they form together one structure and move as a unit. The metacarpal of the thumb, however, is not included in this compactness, but has a free and independent swing of its own from its juncture with the trapezium bone of the wrist. And the free swing of the first metacarpal is not hindered by the flesh of the palm even though there is a continuous web of flesh about all five metacarpals. By its freedom of the first metacarpal, the thumb acquires its peculiar and precious office, viz., ability to oppose itself to each and all of the other fingers, and to fold or double across the palm in a transverse direction. It is the latter ability that gives the thumb its value in piano playing.

Because a pianist can double his thumb across his palm, he is able to play, with one hand and without a break, a succession of notes from one end of the keyboard to the other. His problem consists in studying how to develop this doubling action of the thumb in its utmost efficiency, precaution, and ease. The still of the thumb lies in the potency of its metacarpal. This is a fact which only an exceptional pianist realizes. Because the first or thumb metacarpal is woven about with the flesh of the palm, its freedom of movement from the wrist joint is not ordinarily clearly perceived; and hence the thumb is allowed to work from its first phalangeal joint, without means at half capacity. The very first thing to do in training the thumb in piano playing is to free the first metacarpal and to make the utmost of its independence from the four other metacarpals. A fully developed thumb can give a free and ample flexion from the wrist. Its metacarpal is strong

and independent and capable of maintaining a position of vigorous spread from the palm.

Now, in connection with the thumb, I will tell you a secret which is worth a million dollars. You may have it for the price of this issue of the Review; or if you have not a dime, you may read it for nothing for some one else, to pay for or to go unpaid for. I learned it from Frances Turk Shafter, a loyal disciple of Leschetizky, who used to honor San Francisco with her habitation. The secret is this: learn to manipulate the first joint of the thumb upon the key. This means that you actually use the metacarpal bone (and not either the first or second phalange, as is ordinarily done) to strike the key, with the thumb (and not the second) to strike the key. Particularly should the hand swing upon the first joint of the thumb (and not upon the second) when passing from one position to another. Such training of the thumb should also be insisted upon when it is used on a black key. When you can so use the thumb without restriction and with ease, it will be well along in its pianistic development. Can you take the first inversion of the chord of E major, for example, with the thumb and minimus on black keys and the second and fourth fingers on white keys, and play the four notes of the chord in rapid succession up and down with full tone and freedom? That is a crux. That simple chord requires a high degree of technical proficiency to do easily.

The next study I know of for the development of the thumbs is Chopin's number eight of opus twenty-five—running sixths in the right hand, double notes also in the left. Von Bülow called this study the indispensable one. The thumbs come as often as black keys as on white; and if they are trained in the way I have suggested, they will derive more benefit from this short study than from any other single composition of so small compass that I know of.

In the next paper I want to say something of a special use of the fifth finger which is little known or understood; and with it I will conclude this series of papers.

TWO SPLENDID POPULAR SYMPHONY CONCERTS

San Francisco Symphony Orchestra Under the Direction of Alfred Hertz Gives Two Enjoyable Programs, One at Auditorium and One at Curran

With but two days between the San Francisco Symphony Orchestra under the direction of Alfred Hertz, gave two excellent popular symphony concerts last week. The first of these took place at the Exposition Auditorium on Thursday evening, January 15th when Mischa Elman, the famous violin virtuoso, was the soloist, and the second was given at the Curran Theatre last Sunday afternoon, January 18th. At the auditorium twelve thousand people were crowded into that large place, while at the Curran an unusually large audience assembled. If it is taken into consideration that the orchestra played a popular program only two days before and that Jascha Heifetz gave his only San Francisco concert at the same time.

J. Emmet Hayden and Auditor Thomas F. Boyle told us that 2,500 more people were crowded into the auditorium than the ordinarily accommodated. The enthusiasm was exceptional. The program consisted of Leonore Overture No. 2 (Beethoven), Peer Gynt Suite No. 1 (Grieg), In the Village, from Caucasian Sketches (Ippolitow-Ivanow), The Irish Washerwoman (Leo Sowerby) and Caprice Viennois (Kreisler-Hertz). The concluding number on the program was Concerto for violin and orchestra in D major (Tschaiowsky). Mischa Elman's playing was excellent and was revealed by the huge audience that was present. The audience demanded encores and Mischa Elman made such an impression that the people really didn't want to go home after the conclusion of the program, but insisted upon encore after encore.

Great enthusiasm was created by the Ippolitow-Ivanow number, In the Village, where in Lajos Fenyester, viola, and V. Schipilliti, English horn, acquitted themselves particularly well, playing with exceptional artistry and judgment and an unusually flexible and pliant tone. Also of interest in this number were the tympani orchestrated by Max Nickel, the interpreter on this occasion, by the famous Russian conductor Saffanow. It requires exceptional skill and a knack for precise rhythm to give this score a rhythmic and weird interpretation. Mr. Nickel acquitted himself honorably in his responsible task. Of course, Mr. Hertz' arrangement of the Kreisler Caprice Viennois is a gem in orchestration and was redemanded as usual by the delighted audience.

It was a treat to hear again the third Beethoven Leonore Overture, after quite an interval, and it was interpreted with fine discrimination and most effective technical proficiency. We can not recall a more impressive finale of any overture than this one of the Leonore and Alfred Hertz attains this brilliant effect more successfully than any other conductor we have heard. Of course, the Peer Gynt Suite is always enjoyable and specially when played so ably as the San Francisco Orchestra plays it under Mr. Hertz.

If there is anything Mischa Elman is able to do exceptionally well it is the emotional Tschaiowsky concerto. Here he can give free rein to his fine, big tone, his matchless cantabile style and his effective attainment of emotional depth. Indeed from a musical standpoint we can not remember when we have heard a rendering of this work as this virtuoso's interpretation of the Canzonetta. His vigor and his utter submergence into the spirit of the composition took a hold of his audience which was not hesitant in bestowing upon the artist the full measure of its homage. Ovation after ovation was accorded Elman and after the conclusion

of the program he had to play again and again until it was time for the lights to be turned out.

Owing to the fact that the Heifetz concert was finished early we had a chance to hear the second part of the Fifty Popular Concert at the Curran Theatre last Sunday afternoon. Louis Persinger, as usual, distinguished himself in the Schumann concerto, and in the overture interpreting the narrative music, entrusted to the first violin, with an appeal and sympathy that could not help but add to his artistic prestige. This quality also interpreted its share of the work with splendid skill, the woodwind instruments contributing not a little to the excellent ensemble. Italian Caprice by Tschaiowsky, Adler's Fra Diavolo Overture and Haydn's Mother Goose Suite were the remaining portion of the program which was thoroughly enjoyed.

—ALFRED METZGER.

E. ROBERT SCHMITZ' CHAT ON MODERN MUSIC

Eminent French Pianist, Lecturer and Pedagogue Gave Interesting Talk on Ultra-Modern Music at Ida G. Scott's Fortnightly Last Monday.

By ALFRED METZGER

What appeared to us as the largest audience that assembled at any of the Fortnightly events conducted by Ida G. Scott greeted E. Robert Schmitz in the Colonial Ballroom of the St. Francis Hotel last Monday evening. Mr. Schmitz, who is now in the vanguard of modern music and, as usual, spoke on ultra-modern music of interest to his hearers. This question regarding the artistic style of the modern school of composition continues to present conflicting opinions from those qualified to judge. The writer finds many factors in favor of the new school, but can not often discover beauty, form, or continuity in some of the works of the modern composers.

We consider Mr. Schmitz as one of the clearest thinkers and most convincing defenders of the cause of modern music and if anyone can convert us to the new cause Mr. Schmitz is that man. But we are afraid we belong to those people whom the distinguished French artist designates as "those unable to discover beauties" which he and others readily observe. On the other hand we are happy to note that Mr. Schmitz finds quite a number of the modern composers lacking in genius or beauty of form in composition. Somehow he and the writer seem to agree on Schoenberg and his contemporaries. Mr. Schmitz sees much music in overtones and the diversification of thirds, fourths, fifths, and sixths, fourths, etc. He contends that Bach's well-tempered scale is unscientific and claims that much in music that sounds to us "out-of-tune" in modern compositions is so because we are not used to it. This would apply to music the measure of habit or custom as for instance in the matter of dress or fashion, innovations of which we must in the start with objection by large numbers of people who afterwards find no objection in it. There may be something in this. For the writer to maintain that he is correct and everyone else is wrong. What we like in Mr. Schmitz is that he does not call us names and say that, because we can not understand all modern music, we are old fogies and lacking in intelligence, like some of the ultra-modern enthusiasts are.

Mr. Schmitz is sincere in his attitude, and so are we. If we can not understand or enjoy certain phases of modern composition, we do not see why we should claim otherwise. When the time comes that we become used to this music we shall be glad to say so. In the meantime we find much that is bewildering and little that is enjoyable in most of the ultra-modern compositions. Except for a few, principally based in so-called tone color effects, and a few others, we have never, even here we find conflicting opinions, for some of our ultra-modern friends seem to hear melody where we can not find any.

We thoroughly enjoyed Mr. Schmitz' talk and liked him that about Schoenberg, Bartok, Goussens, Poulenc, Debussy, and others. Greys, Albeniz, Medtner and Milhaud. Every time Mr. Schmitz talks we learn something. His playing is specially delightful and convincing and he certainly gets more from modern composition than most of the pianists we hear. Mr. Schmitz speaks with such sincerity and conviction, and he mixes humor with knowledge in a manner to make his talk so entertaining, that time passes quickly and our attention is riveted. He is naturally inclined to know something about the modern school and we recommend them to the lectures of E. Robert Schmitz. They will find themselves deeply interested almost against their will and leave the hall thoroughly satisfied that their time has not been wasted.

WAGNERIAN PROGRAM AT AUDITORIUM

An all-Wagner program will be presented by the San Francisco Symphony Orchestra, Alfred Hertz conductor at the last municipal "pop" concert of the present season to be staged in Civic Auditorium February 10th of the Metropolitan Grand Opera Company as soloists.

Gems from Tannhauser, Tristan and Isolde and Lohengrin are included in the numbers selected both for the orchestra and the guest artist. As a special feature of the city "pop" a chorus of specially selected voices from the Spring Music Festival group will furnish the choral strains of the Tannhauser Bacchanale. The festival singers have been preparing for more than three months under the direction of Dr. Hans Leschke and Conductor Hertz.

Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, announces that seats are now on sale for the Wagnerian concert and urges that citizens make their purchases early. At the last municipal concert standing room only privileges were sold to more than a thousand music lovers. The regular ticket schedule of 50 and 75 cents and one dollar will prevail.

Gossip Among Musical People

The San Francisco Trio, consisting of Elsie Cook Lerala, pianist; William F. Lerala, violin; Willem Dehe, cello, will give the second concert of its fourth session in the Gold Ballroom of the Fairmont Hotel on Tuesday evening, January 27th. At the first concert this spacious auditorium was crowded to the doors with an audience that manifested its enthusiasm by many demonstrations of hearty approval. The organization gave an excellent account of itself. Now in its fourth season and consisting of musicians of the first rank the San Francisco Trio has attained gratifying artistic results and the programs invariably consist of standard classic musical literature. The fact that this ensemble organization has created for itself a large following among the most particular music lovers is evidence for its merit and no doubt on this occasion the program as well as the attendance will equal if not overshadow previous occasions. The compositions selected for this concert will be as follows: Trio B flat major op. 97 (Beethoven), Sonata No. 10 (Valentini), Trio G minor op. 15 (Smetana).

Victor Lichtenstein, the well known violinist, lecturer and pedagogue, prepared a number of his pupils at a recital of violin music in Sorsosis Club Hall on Saturday evening, January 17th. As was to be expected everyone of those participating exhibited gratifying proficiency, showed training of a specially musicianly nature and proved well prepared in technical as well as emotional resources. The violin choir in particular showed an exceptionally fine knack of presenting ensemble music in a delightful manner, phrasing and intoning with particular care. Mr. Lichtenstein is a serious musician who leaves nothing undone to pre-



THE SAN FRANCISCO TRIO

Elsie Cook Lerala, piano; William F. Lerala, violin; Willem Dehe, cello, giving the second concert this season at the Fairmont Hotel, January 27th

sent the art in its most exacting artistic phase and his pupils exhibit this taste of their teacher in noticeable degree. The program presented on this occasion was as follows: Part One—Second Little Symphony (Charles Dancla), violin choir; Melodies from Der Freischuetz (Weber-Dancla), Sol Duhman; Air with Variations (Weigl-Dancla), Verne MacFarlan; Mari-tana Fantasia (Wallace-Papini), Abraham Tauber; Part Two—Triumphal March (Franz Drdla), violin choir; Andante and Finale from Concerto in G (De Beriot), Nathan Barnett; La Folia (Correll), Susan Cole; Concerto (First Movement) Mendelssohn, Mabel Joost; Carmen Fantasia (Bizet-Hubay), Daniel E. Bruner; Pastoral Idyl (Papini), violin quartet and piano; personnel of the violin choir: Isador Alpern, Nathan Barnett, Daniel E. Bruner, Susan Cole, Sol Duhman, Florence Hood, Mabel Joost, Grace Luscombe, Lester Lipsitch, Verne MacFarlan, Elizabeth Salz, Abraham Tauber. At the piano, B. R. Solis.

H. Bickford Pasmore gave his January pupils' musicale at his studio in the Kohler & Chase building on Saturday afternoon, January 17th, before an intensely interested audience. Dr. Alderton of Mills College, soprano, and A. Johnson, basso profundo, were introduced for the first time and created a most favorable impression. Louise Wobber's charming voice and per-

sonality had their way with her hearers. Maria Redaelli and James Mackenzie sang two Madrigal duets with marked operatic emphasis, prognosticating an operatic career for each of them. This impression was accentuated by their solos—the Ave Maria from Otello and Non piu andrai from Figaro. Perhaps the most notable number was a group of Yosemite Indian melodies composed by D. N. Lehmer, professor of mathematics by vocation but poet and composer by avocation. The composer has struck an entirely new note in American Indian music, transcending anything as yet done by his predecessors along that line. Dr. Alderton was the singer supported by Professor Lehmer's daughter at the piano, Mrs. H. Proehl, violinist and Evelyn Hahn, flutist. Wilson Taylor, tenor, closed the program with a group of finely rendered songs. Mr. Taylor has recently entered the artists' class.

Raymond L. White, the brilliant pianist and faculty member of the Arrillaga Musical College, gave an excellent program at the college auditorium on Thursday evening, January 15th, during which he again rendered the excellence of his pianistry. Technically as well as from the standpoint of expression Mr. White is a most accomplished interpreter whose intelligence and musicianship is evident throughout his playing. His program was specially interesting containing compositions requiring great taste and discrimination which were apparent during the rendition of these works: Sonata in F minor (Brahms), Children's Corner (Debussy), and Etudes op. 25 (Chopin).

The San Francisco Trio will give a concert at Mills College on Friday evening, January 30th. The event will take place in Lissner Hall and is one of a series of recitals given under the auspices of the Music School of Mills College. It is the second one of the Spring Recitals, the first having been presented by two other members of the Mills faculty—Luther B. Marchant, haritone, Dean of the Music School and Frederic Biggerstaff, pianist. These concerts are open to the public and are attracting musicians from both sides of the bay. The program to be presented on this occasion will be as follows: Trio C minor (Beethoven); violin solo, Nocturne (Chopin-Wilhelm), Russian Airs (Wieniawski), Mr. Lerala; piano solo, Rigoletto Paraphrase (Verdi-Liszt), Mrs. Lerala; cello solo, Chopin's Trieste (Kallinikov), Romance sans paroles (Dvořák), Papillon (Popper), Mr. Dehe; Trio G minor op. 64 (Smetana).

Mary and Dorothy Pasmore gave a delightful musical at their studio, 2009 Green street, on Saturday evening, January 17th. On this occasion Elias M. Hecht used the alto flute for the first time as a solo instrument, creating an excellent impression, and interpreting with that sincerity and taste, which has created such an enviable reputation for him, a Sonata by Marcelli and Largo by Handel. He also participated in ensemble numbers with Louis Ford, violinist, and Ellen Edwards, pianist, both of whom acquitted themselves as the splendid artists they are. Other numbers, equally enjoyable, were played by Miss Edwards, George S. McManus, pianist, and Dorothy Pasmore, cellist. There were a number of distinguished guests including: E. Robert Schmitt, pianist; Erna Rubinstein, violinist; her accompanist Mr. Schwab, who interpreted a group of Chopin compositions admirably; Nathan Firestone, Helen Atkinson, Hother Wismer, Matteo Sandonna, and many others. The affair was given in honor of Mrs. Geo. P. Cooke, a social and musical leader of Honolulu.

Ruth Viola Davis, the well known and successful pianist and teacher, has had many demands for her artist pupils to appear at important public and private functions during the last few months. Among these pupils there are a number of whom Miss Davis may justly be proud as they obtain gratifying artistic results both because of their careful training and natural talent. The following appeared more recently: Dale Graham Adams before the Junior Pacific Musical Society on November 23d; Julia and Evelyn Merrell, Vivian Shaw, Marjorie Moss, Marie Carroll, Virginia Weaver, Amelia Saustegin at Christmas Jinks of San Francisco Musical Society, December 18th; Amelia Saustegin, Marie Carroll and Marjorie Moss before the Junior Pacific Musical Society on January 12th; Sunday Mackie at KPO Radio Station on January 15th. Miss Davis is planning a pupils' recital to be given during Spring on which occasion about twenty-five pupils will participate.

Warren D. Allen, Stanford University organist, gave a most enjoyable and carefully selected program for the Pomona College on January 6th. He was enthusiastically received and a large audience expressed its satisfaction over the following splendidly interpreted program: Offertory on Two Christmas Themes (Alexander Guilmant), Two Chorale Preludes (J. S. Bach); Pastoral in A minor (Winter Watts); Vermeiland, from A Scandinavian Suite (Howard H. Hanson); The Hardy-Gurdy Man from Kaleidoscopes (Schumann); Grand Piece Symphonique (Cesare Franck); In the Steppes of Central Asia (Alexander Borodin); Four Old Flemish Folk Songs (Arthur de Greef).

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ELWYN ATTRACTIONS

SCOTTISH RITE HALL

Monday Evening, January 26th

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Music in Berkeley

Berkeley, Jan. 21, 1925.

Alfred Hertz will conduct the San Francisco Symphony Orchestra in the Harmon Gymnasium on the evening of January 29th, in the third concert of the season. These concerts are given under the auspices of the Committee on Music and Drama of the University of California and are always greeted by large and enthusiastic audiences. On this occasion much interest is centered in the program because Louis Persinger, the gifted concert master and assistant conductor, will be heard as soloist in the over graceful G Minor concerto for violin and orchestra by Max Bruch. Other numbers at this concert will include Tone Poem (Richard Strauss), Prelude and Love Death from Tristan and Isolde (Wagner) and Lenore Overture No. 3, from Fidelio, which was Beethoven's only opera and for which he wrote four overtures, three of them known as the Lenore 1, 2 and 3. The opera was first produced in Vienna in 1805.

Iida G. Scott presented Henry Eichheim in an illustrated lecture on Primitive Music Friday evening, January 16th, in the Armstrong Auditorium. Mr. Eichheim presented his subject authoritatively to an interested audience. The course, The Evolution of Music, including four illustrated lectures and six recitals, is being given on successive Friday evenings.

UNITED STATES CIVIL SERVICE EXAMINATION

The United States Civil Service Commission announces the following open competitive examination:

Music Teacher. Receipt of applications for music teacher will close February 17, 1925. The examination is to fill vacancies in the India Service at large, at an entrance salary of \$1,200 a year. Advancement in pay may be made without change in assignment up to \$1,500 a year. Furnished quarters, heat, and light are allowed appointees free of cost. The duties of the position are to organize and train mixed choruses, quartets, and other musical organizations and to give vocal lessons and instrumental lessons, particularly on the piano. Competitors will not be required to report for examination at any place, but will be rated on their education, training, and experience. Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil service examiners at the post office or custom house in any city.

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One Recital Only

SCOTTISH RITE HALL

Monday Night, February 16th

ALFRED CORTOT

FRANCE'S GREATEST PIANIST

One Recital Only

New Columbia, Sunday Afternoon, Feb. 22

PAUL WHITEMAN

(Himself)
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SCOTTISH RITE HALL

Friday Night, February 27

Saturday Afternoon and Night, February 28

Sunday Afternoon and Night, March 1

Tickets \$2.00, \$2.00, \$1.00

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Impending Musical Events

SELBY C. OPPENHEIMER ATTRACTIONS

Maier and Pattison Once More.—The second and final two-piano recital of Guy Maier and Lee Pattison, to take place at the New Columbia Theatre Sunday afternoon (February 1st) will undoubtedly repeat the success of their initial appearance. It would seem that in this day and age novelty in concert-giving would be almost impossible of attainment—but in that these young artists have succeeded. Without in the least sacrificing the finest traditions for the presentation of the finest music they bring to the concert platform things new to most of us. A different program has been prepared for the final recital.

Alberto Salvi's only appearance in San Francisco this season will take place in the Gold Ballroom of the Fairmont Hotel on Monday afternoon, February 2nd. This extraordinary artist, whom the most eminent critics have declared has brought to the harp a revival of serious interest, is said to be the most unusual musician developed in the present generation. There are perhaps many who cannot believe that the harp of itself is capable of furnishing a concert of serious proportions, but after they had heard Salvi—and it is hoped that every music lover will find a way to attend his recital—they will be converted, for one of the rarest musical treats of the season awaits those who will avail themselves of Salvi's visit. The program he will play at the Fairmont is as follows: Fantasia in B flat (Alvares), Perpetual Etude in E flat (Zabel), Fantasia Impromptu op. 66 (Chopin-Salvi), Rain in the Garden (Debussy-Salvi), Nordische Ballade (Poenitz), Feerie: Prelude et Danse (Tournier), Am Meer (Debussy), Valse de Concert (Salvi), Danse des Sylphes (Poesse), Italian Serenade (Salvi), The Music Box (Tedeschi), Tarantelle (Apropos-Salvi).

Vladimir de Pachmann's farewell visit to San Francisco is at hand. The venerable genius of the pianoforte, admittedly the greatest Chopin interpreter the world has ever known and at seventy-five still one of the pianistic leaders of the day, is on his farewell tour and will reach this city for a single recital at the Columbia Theatre on Sunday afternoon, February 8th. Not to have heard De Pachmann play is to have missed hearing a master. To have heard him play but stimulates the desire to hear him again. It is a revelation to watch his hands as he plays. There is no strain and not a trace of effort. He produces effects such as no one ever dreamed could come from a piano. Pachmann is arranging a special program for his appearance here which will include a generous sprinkling of Chopin gems.

Claudia Muzio.—When Claudia Muzio made her tremendous success with the San Francisco Opera Company last October there immediately commenced an insistent demand that she be heard in this city in recital. Harking to its call Manager Selby C. Oppenheimer at once negotiated with the prima donna, to the end that he has been able to secure her for a single recital which will be given at Scottish Rite Hall on Monday evening, February 16th. In order to avoid conflict with a Symphony concert and counter attractions Oppenheimer is presenting Muzio at night, realizing that every music-lover or at least as many as it will be possible to accommodate in Scottish Rite Hall will want to hear this most famous of present-day dramatic sopranos. The Muzio tickets are now on sale at Sherman, Clay and Co.

Alfred Cortot.—Scheduled for a single concert in San Francisco this season, the great Frenchman, Alfred Cortot, will play at the New Columbia theatre on Sunday afternoon, February 22nd, which will be a great day for the pianists in this section for no player of the present time is more highly regarded nor better beloved than this superlatively artistic Frenchman. Cortot's program will be casual and will include Beethoven's Moonlight Sonata, twelve Chopin studies, Debussy's Children's Corner and Schumann's Carnival.

The Whiteman Engagement.—The coming engagement in San Francisco and Oakland of Paul Whiteman and his famous American orchestra of twenty-five players is already attracting the widest attention. The famous creator of jazz melodies will be presented here with the same organization which made the outstanding success of last year's New York musical season, and which delighted the Prince of Wales and London audiences on its visit across the Atlantic. The twenty-five players are said to use at least sixty different instruments in the unfolding of their unique programs, which have been called "Experiments in American Music."

Paul Whiteman and his orchestra will give five programs in San Francisco—at Scottish Rite Hall, on Friday night, February 27th, Saturday afternoon and night, February 28th, and Sunday afternoon and night, March 1st. Mail orders for these same are now being received by Manager Oppenheimer, and should be sent to him with the full amount enclosed, and self-addressed envelope, in care of Sherman, Clay and Company. Whiteman will play in the Auditorium Opera House in Oakland on Monday and Tuesday evenings, March 2nd and 3rd, and at the State Theatre in Sacramento, Thursday evening, February 26th, these being the only appearances that organization in Northern California this season.

ELWYN ARTISTS SERIES

Maria Ivogun, Europe's greatest coloratura soprano, sings here Monday evening, January 26, at Scottish Rite Hall under management of the Elwyn Concert Bureau. If one is to judge by the forest of reports of Maria Ivogun's singing that have reached here through the musical periodicals, it is safe to say that her appearance here will be among the sensational events of the season. After one of her operatic appearances in New York, Henry T. Finck wrote "In central Europe Maria Ivogun is as famous for her forceful Windser as Calve has been over here as Carmen or Geraldine Farrar as Cleo Cleo San. Last night we found out why. It has been an exceptionally busy opera season and some fine things have been done, but I recall only three or four impersonations that have, from every point of view, given me such joy as Mme. Ivogun's did. The whole audience evidently felt the same way. She has everything that an opera singer can desire, rare personal beauty, an expressive face, the grace and vivacity of a Parisienne, a voice of rare euphony, flexible and equally at home in sustained lyrics and ornamental flights. In inimitable fashion she brought out the wit in the music as well as the words and situations."

Mme. Ivogun will be remembered here for her appearances last year with the San Francisco Symphony Orchestra, and also in recital.

San Carlo Grand Opera Company.—Interest in grand opera and all that concerns famous operatic artists such as those who will sing for us when the San Carlo Opera Company opens on February 2 at the Curran Theatre, is always keen. It is because of the romantic sky where human stars shine, off as well as on the stage. The operatic artist by reason of his or her environment and associations is different from others. A prima donna is the cynosure of thousands of eyes, all sorts of legends, some true, many false, being woven round her personality. But often the career of such an artist as Alice Gentle or Bianca Saroya, not to omit the exquisite little Japanese singer, Tamaki Miura, exceeds in romance anything which has been written around them by enterprising reporters. Some day Alice Gentle will tell her life story, and among other things describe her sensations when at Boston Opera House a stage bridge gave way beneath her tread, precipitating her several feet and giving her a severe shock, although a few minutes after, she went on with her part as if nothing had happened.

The company's Western tour is under the direction of the Elwyn Concert Bureau, and the two weeks' repertoire will be as follows:

(Continued Page 6, Col. 1)

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PENDING MUSICAL EVENTS ELWYN ARTIST SERIES

(Continued from Page 5, Col. 3)

Mon., Feb. 2—Tosca, Gentle, Homer, Salazar, Valle, DeBlasi, Guerrieri.
Tues., Feb. 3—Aida, Roselle, DeMette, Tommasini, Basiola, DeBlasi, Guerrieri.
Wed. Mat., Feb. 4—Faust, Roselle, Kent, Onofrei, Valle, DeBlasi, Guerrieri, Andrea.
Wed. Eve., Feb. 4—Chenier, Saroya, De Mette, Salazar, Basiola, DeBlasi, Guerrieri.
Thurs., Feb. 5—Butterfly, Miura, Kent, Onofrei, Valle, Cehanovsky, Guerrieri.
Fri., Feb. 6—Rigoletto, Lucchese, De Mette, Onofrei, Basiola, DeBlasi, Guerrieri.
Sat. Mat., Feb. 7—Carmen, Gentle, Lucchese, Tommasini, Valle, DeBlasi, Guerrieri.
Sat. Eve., Feb. 7—Trovatore, Saroya, De Mette, Salazar, Basiola, DeBlasi, Guerrieri.
Sun., Feb. 8—Cavaleria, Gentle, Kent, Salazar, Cehanovsky, Guerrieri; Pagliacci, Roselle, Tommasini, Basola.
Mon., Feb. 9—Boheme, Roselle, Marcalle, Onofrei, Valle, DeBlasi, Guerrieri.
Tues., Feb. 10—Traviata, Lucchese, Mercalle, Onofrei, Basiola, Cervi, Guerrieri.

Georgian chants and medieval harmonies to the requirements of a complicated and modern form of musical expression. Paris accepted him immediately as a great artist."

Roland Hayes, phenomenal negro tenor, sings here Sunday afternoon, February 22, at Beatty's Casino, under the management of the Elwyn Concert Bureau. His decided success is marked by his recent nomination for the Hall of Fame, the detailed account of which follows: "We Nominate for the Hall of Fame—Roland Hayes, because he has been acclaimed throughout Europe and America as a great concert tenor, because he brings to his recitals not merely a lyric of great flexibility and beauty, but also a scholarly understanding of music and a gracious and compelling interpretation; because he puts to shame the average vocal artist by a positive mastery of the five languages in which he sings; because his singing of the Negro Spirituals has in it a quality of revelation; because he is just making his second concert tour of America preparatory to his fifth European tour."—VANITY FAIR January, 1925.

SYMPHONY CONCERT

With the Saint-Saens Carnival of the Animals as the principal offering, the orchestra will give its sixth Popular Concert Sunday afternoon, February 1, in the

NEW SONGS FOR TEACHER AND SINGER

It's a Mighty Good World.....	O'Hara
Golden Moon.....	Rolt
Come to My Heart.....	English
Wood Fairies.....	Wilfrid Jones
Brown Bird Singing.....	Wood
Land of Might Have Been.....	Novello
Rose Marie of Normandy.....	Del Rigo
Spring Comes Laughing.....	Carew
Beauty.....	Lohr
Piper of Love.....	Carew
Love's a Merchant.....	Carew
The Market.....	Carew
Among the Willows.....	Phillips
A Good Heart All the Way.....	Clarke
Dancing Time in Kerry.....	Hampson
Sweet Navarre.....	Carne
My Heart's Haven.....	Phillips
Love Pipes of June.....	Day
My Little Island Home.....	Baden
Ragged Vagabond.....	Randolph

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Curran. For this work, which was one of the sensations of last season, Ellen Edwards and Allan Bier will play the difficult piano parts which are included in the score. Shorter items announced for next week are the Prelude to "Lohengrin," the Gluck-Gevertz Ballet Suite, four of the Brahms Hungarian Dances, the popular overture to Rossini's William Tell, Svendsen's Saterjentens Sondag and the Weingartner arrangement of Weber's Invitation to the Dance.

Eva M. Garcia gave her annual pupils recital at Ebell Hall, Oakland, on Saturday afternoon, January 3d, assisted by Ellen Bohen, classic dancer. Everyone of the participants acquitted themselves most creditably and Miss Garcia has reason to feel exceptionally satisfied with the splendid impression made by the following extensive program: In the Blacksmith Shop (Parlow), Bernice Schmidt; Sunlight (Mana-Zucca), Betty Nelson; Pixies' Goodnight Song (Brown), June Berger; The Dancing Sprites (Hueteri), Virginia Beanson; In the Woods (Mana Zucca), Billy Owsley; Melody (Carbomara), Nancy Sedgwick; Sur in Glace (Crawford), Marion Fisher; Waltz (Anthony), Charles Dinneen; To a Wild Rose (MacDowell), Margaret Thornally; Alsacienne (Thome), Ellen Bohen; The Mill (Rogers), Elinor Champion; Skating (Krogmann), Margaret Kranz; A Sunshine Holiday (Richards), Lucretia Brand; Album Leaf (Grieg), Kathleen Hughes; The Fair (Gurilt), Laddie Gray; Criss-Cross (Smith), Marion Gable; Waltz—D flat (Chopin), Betsey Pembroke; Romance (Grunfeld), Vernon Comper; Awakening of Spring (Haberbier), Ethel Lauterbach; Traumeri (Schumann), Virginia Stultz; Mazurka (Chopin), Alice McKeegan; Moreau Characteristique (Wollenhaupt), Jeanne Nauerhan; Echoes of Spring (Friml), Dorothy Aiken; Polonaise, A Major (Chopin), Allan Hermann; It I Were a Bird (Hensell), Ellen Clarke; Nocturne F Sharp (Chopin), Lynette Grimes; Rustle of Spring (Sinding), Cornelia Sturges; Military Dance, Ellen Bohen.

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Ballet Suite.....	Gluck-Gevertz	
Four Hungarian Dances.....	Brahms	
Carnival of the Animals.....	Saint-Saens	
Overture, "William Tell".....	Rossini	
Saterjentens Sondag.....	Svendsen	
Invitation to the Dance.....	Weber	

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Wed., Feb. 11—Carmen, Gentle, Lucchese, Salazar, Valle, DeBlasi, Guerrieri.
Thurs. Mat., Feb. 12—Lohengrin, Saroya, DeMette, Tommasini, Valle, DeBlasi, Guerrieri.
Thurs. Eve., Feb. 12—Faust, Roselle, Kent, Onofrei, Basiola, DeBlasi, Guerrieri.
Fri., Feb. 13—Lucia, Lucchese, Mercalle, Salazar, Basiola, DeBlasi, Guerrieri.
Sat. Mat., Feb. 14—Butterfly, Miura, Kent, Onofrei, Valle, Cehanovsky, Guerrieri.
Sat. Eve., Feb. 14—Aida, Saroya, DeMette, Tommasini, Basiola, DeBlasi, Guerrieri.

Albert Spalding, America's greatest violinist, who plays here Friday evening, February 20, at Scottish Rite Hall, won a colossal success in Paris. The following is taken from the New York Herald Tribune

PARIS, May 17.—The inherent reluctance of Parisian audiences to receive offers of artists born outside the limits of the French Republic with other than a calm indifference was conspicuously absent last night at the opera. An American of great ability was playing a concerto. This American was Albert Spalding who was at the opera for the first time. Rarely does one witness in Paris the highly edifying spectacle of a French audience moved to tears by an American. Rarely does one see a huge throng of patriotic and intelligent Parisians neglecting to throw their usual rapturous fit over indigenous products and then throwing a proper one over an Anglo-Saxon. All this happened, however, to Albert Spalding. When he finished the third movement of a very beautiful, very successful effort to adapt

FINE PHOTOPLAY AT WARFIELD

"So Big," one of the truly great stories of all time and one of the biggest sellers of today, has been brought to the screen with the versatile Colleen Moore as its star and will be the Warfield Theatre attraction for one week beginning next Saturday. Following a series of "flaming youth" and "fapper" stories this star attempts to offer proof conclusive that she is an actress of the very first order, for in "So Big" she portrays the life of a woman from 18 to 50, a feat which few actresses would have the temerity even to try.

Judging from reports reaching us from the cities where the story has already been screened, she has not only succeeded in giving the character of Selina Peake its true portrayal, but has given the films one of the most beautiful characterizations to be desired. Record-breaking houses have been the rule everywhere. Surrounding the star is a long list of film celebrities that sound like a "who's who" of screenland. Most important of these is Wallace Beery, Ben Lyon, John Bowers, Ford Sterling, Jean Hersholt, Sam De Grasse, Dot Farley, Gladys Brockwell, Rosensary Theby, Phyllis Haver, Charlotte Merriam, Henry Herbert and Frankie Darow.

The management of the Warfield has informed us that their positive guarantee of success on this attraction and to further enhance the performance Pancho will offer another of her spectacular reviews that will compare favorably with her "Bagdad Ballet." A comedy, a concert by the music masters under Severi's guidance and other short films will also be included.

George Edwards will appear before the Society for Christian Work of the First Unitarian Church, Monday afternoon, January 26th, at 3 o'clock, in an original melody entitled "The Grand Inquisitor," the poem taken from Dostoevsky's famous novel, "The Brothers Karamazoff." The public is cordially invited to attend.

Chesley Mills, former conductor of the San Diego Symphony Orchestra and the Coronado Tent City Band, has been engaged to conduct the Orchestra of the Arrillaga Musical College and manage the ensemble classes of the school. Besides this, Mr. Mills will give instruction in violin and several other orchestral instruments, and conduct classes for the purpose of imparting practical orchestral experience. Mr. Mills has achieved an enviable reputation in the Southern City for his electrical conducting, his various organizations being noted far and wide for their perfection of intonation, military attack and breadth of nuance. The Orchestra of the Arrillaga Musical College now numbers about fifty members, and has been brought to a high degree of perfection already by Myrard S. Jones, who was responsible for its organization. Mr. Jones will

now be free to devote himself to the building up of the choral forces of the school. Tryouts for membership will be welcome Thursday evenings until the organization shall be complete, when the group work will begin.

Miss Natalie Marcum, soprano, will be heard in recital in the auditorium of the Los Altos High School, Friday evening, January 30th. Miss Marcum will be assisted at the piano by George Edwards, accompanist. The following is the program: Spesso Vibra (Scarlati), Cherry Ripe (Horn), Dupuis le Jour (Loulse) (Chapelier), Haase Norvegienne (Fondain), Aures un Reve (Foure), Hal Lull (Coquard), An die Musik (Schubert), Volksliedchen (Schumann), Frühlingsnacht (Schumann), Synnoves Song (Kjerulf), Summer Pools (Edwards), A Shepherd of Watteau (Edwards), Sometimes (Friedlike), A Motherless Child (Negro Spiritual), Bayou Songs—Dremin' Time, Ma l'illatue (Strickland), The False Prophet (Scott), I Heard a Cry (Fisher), The Cuckoo (Lehman), Eudymion (Lehman).

Olga Block Barrett, pianist and teacher presented a goodly number of excellently trained young students at her residence studio on January 10th. Mrs. Barrett pointed out the necessity of the parent's co-operation with the teacher and the child during the practicing hour, not to allow any interruption to break the frail thread of concentration and to protect them by freeing them from other responsibilities during that time. The program was as follows: Alumn Leaf (Grieg), Hop-Sotch (Manning), Keith O'Neill; Around Autumn Fires (Barleigh), Fairy Dance (McIntyre), Babette Jannopolous; Minuet (Bach), Sonatina (Diabelli), Ricky Musto; Sonatina (Grant Schaefer), Barcarolle (Krogman), Rosalie Deakye; Valse (Reinhold), Gondoliera (Reinhold), Henry Bach; Tulip (Lichner), The Wild Horseman (Schumann), Katherine Torney; Remembrance (Heller), Spinning Song (Elinreich), Cleo Andersen; German Dances Op. 33 (Schubert), Alfred Bach; Ecosystem (Schubert), Sonatina (1st movement) (Lichner), Betty Anderson; Ophelia (Nevin), Margaret Hammersmith; Scenes From an Imaginary Ballet (Colridge-Taylor), Valse Op. 34 No. 3 (Chopin), Marie Cannon; Preludes Op. 52 VI, V, VII (Foote), Prelude Op. 3 No. 2 (Rachmaninoff), Miss Gale Lloyd; Pastoral (Scarlati), Aprichio (Scarlati), La Fille aux cheveux de lin (Debussy), Bourree (Bach-Saint Saens), Mr. Achille Raimondo Corini.

Outstanding among the younger pupils were Rosalie Deakye, who memorized and played nine or ten pages of a Sonatina by Schaefer, and a Barcarolle by Krogman, all with absolute clarity and delicate phrasing, and this after but nine months instruction. Henry Bach showed decided talent and played with style and spirit. Marie Cannon, Miss Gale Lloyd and Mr. Corini showed among the advanced students some fine and cultured work.

Clarence Eddy, the distinguished American organist, and one of the world's greatest exponents of that instrument, recently filled a concert tour extending over three weeks and including ten concerts the majority of which were given on the Pacific Coast. Among these was one in San Francisco during the latter part of November. As a rule the editor of the Pacific Coast Musical Review never fails to hear Mr. Eddy when he has a chance, for he is one of the writer's favorites among the great organists. We like Mr. Eddy's taste in selecting programs for everyone and his vast knowledge of the technical and emotional resources of the organ. We especially admire his skill in the handling of combinations and his extraordinary genius in pedaling. We have never gotten over our disappointment that Mr. Eddy was not given an opportunity to remain in San Francisco at the time he scored such brilliant triumphs at Festival Hall of the Panama-Pacific International Exposition.

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CHAMBER MUSIC

(Continued from Page 1, Col. 2)

major interpreted by the Philharmonic String Quartet, assisted by Nathan Firestone, viola, and Walter V. Ferner, cello. This is perhaps one of the most taxing compositions included in chamber music literature. It requires not only the highest type of musicianship, but an emotional interpretation of exceptional intellectual power. The length of the work also necessitates a variety of coloring that only musicians of vast experience and adaptability are able to attain. Notwithstanding the extensive character of the work and its demands for the highest form of artistic expression the musicians succeeded in riveting the attention of the audience to the end and the hearty demonstrations after each movement and the recall at the end of the program, testified in more eloquent terms than words can express the pleasure and delight of the audience.

Mr. Hecht is entitled to much credit and for his enterprise that inspired him to sponsor this exchange. We trust that another exchange program may be arranged for next season. Nothing contributes so much to the musical growth and appreciation of great communities than the interchange of its leading artists, and this paper we feel sure is backed by the musical public when it extends its congratulations to both the Philharmonic Quartet and the Chamber Music Society for this now happily terminated exchange concert.

Gladys Ivanelle Wilson, a talented pupil of Joseph George Jacobson, has been engaged to play at a concert given by the employees of Sommer & Kaufmann, at the St. Francis Hotel, on January 22d. She will also play on February 24th for the Pacific Musical Society. Florence Reid, another pupil of Mr. Jacobson's, was soloist on a program given by the Western Arts Society on January 15th. She created a very favorable impression playing a Brahms Hungarian Dance and Liszt's Second Rhapsodie.

Clarence Gustlin, the widely known California pianist, is touring a number of the larger American cities in what he calls American Opera Interp-Recitals, under the auspices of the National Federation of Music Clubs and under the management of L. D. Bogue of New York. Mr. Gustlin is meeting with brilliant success wherever he appears and the daily press of Colorado Springs, Ogden, Utah, Albuquerque, N. M., Canon City, Colo., Florence, Colo., Newport, Cal., Boone, Iowa, and Santa Ana, Cal., is unanimous in praise of Mr. Gustlin's lecture recitals. The subjects he has selected for discussion are: The Echo by Frank Patterson and Alcala by Francisco de Leone. The Gazette-Telegraph of Colorado Springs refers to Mr. Gustlin as follows: "His playing is artistic and an excellent idea of the voice parts is given. He displayed splendid technique and a beautiful tone, and members expressed the hope that the artist might be heard here again soon."

The Allied Arts Club, of which Mrs. Edward Ransome Place is president, announces two programs for January. The first of these took place Wednesday afternoon, January 14th and introduced Ruth Meredith, pianist, and Mrs. Robert S. Alexander, vocalist. Both artists being heartily received by the audience. The second event will take place on Wednesday afternoon, January 28th and the musical part of the program will include piano numbers by Miss Ethel Fairbairn and vocal solos by Muriel Bates Keat. Mrs. Robert S. Alexander is chairman of the music committee.

Elwin A. Calberg, whose pianistic gifts have earned for him an enviable reputation throughout California played on December 13 before the members of the Women's Club, San Jose. Mr. Calberg's program consisted of several well known classics and a group of ultra-modern compositions all of which Mr. Calberg played with his usual technical skill and interpreted with musical taste and temperamental warmth.



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PRICE 10 CENTS

MUSICAL REVIEW TO MAKE RADICAL CHANGE GRAND OPERA SEASON AT CURRAN THEATRE

Our Campaigns For Betterment of Musical Conditions Necessitate A Circulation of From Ten to Twenty Thousand—to Accomplish This The Paper Must Reduce Its Subscription Price—Increase Its Pages and Publish Twice a Month

BY ALFRED METZGER

During the last twenty-three years the Pacific Coast Musical Review has tried to be more than a musical newspaper. Its great policy has always been to serve as a medium to assist in musical progress. It has also endeavored to be a friend and guide to the resident artists and teachers, for whom it has repeatedly fought, and whom it has frequently defended against unjust legislation. It is unnecessary to enumerate at this time the various campaigns we have made in the interests of music. It is no exaggeration to state that we have had our say in practically every movement toward musical progress in California, and some of these movements we have instituted originally our selves.

During the last two years we have tried to accomplish specially four tasks, namely—(1) To obtain for resident artists and teachers wider recognition for their standing and efficiency; (2) To create an interest in summer symphony concerts with resident artists as soloists; (3) To arouse the interior cities toward a desire to engage San Francisco Symphony Orchestra so that a post season tour can be inaugurated; and (4) To obtain backing for a bona fide concert hall. We have discovered that in order to bring these campaigns to a successful conclusion we need a circulation among that portion of the musical public which does not now subscribe for the paper.

During the last twenty-three years we have repeatedly endeavored to obtain a paid circulation of from five to ten thousand people. We have found it impossible to obtain a subscription list of more than from two to three thousand. Evidently many pupils, teachers and music lovers do not feel they want to subscribe for a musical journal at the rate of three dollars a year. On the other hand we discovered that many hundreds of people read the paper at music stores, in libraries, in the reception rooms of studios, and anywhere they could look at it without paying for it. This fact has convinced us that if these people could obtain the paper without charge for a time, they would be glad to have it sent to their home at a nominal fee. In other words, if we cannot reach the five or ten thousand people we need to spread our message, we simply will distribute the paper legitimately to that many people.

Now, our readers must not forget that the expense of publishing this paper has more than doubled since the war. But we have been unable to raise our advertising rates in proportion. Hence we either had to publish at a loss, or reduce expenses by reducing the paper's number of pages. But in doing this we have reduced our ability to do good and print the news. Now, if we want to publish five or more thousand copies each time more than we do now, our income will still be more inadequate. So after much thought, and advice from friends, we have finally found a solution to this problem, which we are sure, will be received with pleasure by our readers.

Instead of doubling our advertising rates and subscription price, we reduce the number of issues, publishing only twice a month (the first and fifteenth), reduce the size of the pages a little but DO EIGHT MORE PAGES in the beginning and more later on. The advertising rates will thus remain the same. PER MONTH, the subscription price will be reduced to ONE DOLLAR a year and we shall increase the circulation to five or ten thousand more than it is now, even though we shall have to distribute a number of copies free through music stores, concert managers, music teachers,

music schools, libraries, music clubs and other sources that will guarantee us that EVERY COPY WILL GET INTO THE HANDS OF SOMEONE INTERESTED IN MUSIC, and that NO COPY WILL BE WASTED.

If anyone's picture or write-up is in a particular issue he or she may have as many copies as needed without charge. The price of single copies will be reduced to five cents to whoever wishes to buy copies for any special purpose. Regarding news this change will have little effect.

Alice Gentle, Bianca Saroya, Tamaki Miura and Manuel Salazar Head Company of Distinguished Artists—Standard Repertoire of Operatic Gems Attracts Great Interest Among Music Lovers—Puccini's La Tosca Opening Performance—Gallo Operatic Pioneer.

BY ALFRED METZGER

The San Carlo Grand Opera Company, Fortune Gallo, general director, and the Western Tour under the direction of the Elwyn Concert Bureau, is giving the musical public of San Francisco a season of two weeks' of grand opera at prices within the reach of all and of a quality conformant to the tastes and expectations of the majority at the Curran Theatre. The writer has never been a believer in grand opera for the masses. This made of artistic endeavor, while it gave everyone artistically satisfactory productions (and by the way this was not

American people. America seems to be the only country in the world where such extravagant salaries are paid. In Europe it is impossible to receive such amounts at least not in the equivalent of American money. Fortune Gallo is at present the only impresario in this country who really gives grand opera in a way so that you and the writer can afford to go.

Now, when you and we claim to enjoy these operas someone who is proud of his ability to pay five dollars a seat, will sneer at us and dispute the usefulness of such an organization. But the fact remains that thousands of people enjoy listening to the Gallo Grand Opera Company and hail Mr. Gallo as a national educator who, if he can not give them three thousand dollar artists, at the same time does not charge them five dollars a seat. There are many one dollar and dollar and a half seats to be had. Besides two and one half.

We do not wish to be understood as condemning wealthy people for preferring to pay high prices for opera. They possibly would also like to have grand opera prices reduced, at least many of them would. We blame the SYSTEM. Opera should be accessible to those who appreciate it most. Now our talk is for the average pupil, teacher and singer if they want companies like those of Mr. Gallo to continue coming here, they must support them to the best of their ability. We guarantee that they will enjoy themselves, if they do not permit prejudices to cloud their convictions. We do not know of a finer mezzo soprano in the world today than Alice Gentle, nor a neither a Tosca, nor a Carmen, nor a Santuzza at any opera house superior to that of Alice Gentle. Her presence in the Gallo Company lends distinction and prestige. To miss her is to sustain an irreparable artistic loss.

Bianca Saroya is a vocal artist of exceptional merit, thoroughly in accord with the best traditions of grand opera. In Andre Chénier she will sing the same role in the same artistic manner which characterized her appearance with the San Francisco Opera Company in the same opera at four dollars a seat. Tamaki Miura has long been recognized as the ideal Mme. Butterfly which she began singing with such brilliant results with the Boston Opera Co. when the price was five dollars a seat. Manuel Salazar is one of the leading operatic tenors of the day, having sung in practically all grand opera houses in the world. In America he has also sung with the two most prominent operatic organizations. Here we have four stars who appeared with the greatest operatic organizations in the world, for Alice Gentle, too, has sung leading roles with the Metropolitan and Chicago Opera Companies. Surely any music lover who will fail to attend productions in which these artists appear at rates from one dollar up is not particularly interested in his art.

Fulkenzo Guerrieri is one of the most competent operatic conductors hitherto the public. He knows his scores by heart. He possesses the knack to dominate a performance. He attains thrilling climaxes and he certainly is capable to direct the repertoire of Italian opera as it can not be directed in a superior manner by the majority of conductors, and possibly by none. We have published the repertoire repeatedly in these columns. But you will find it in full on Page 7, Column 2 of this issue. Select your favorite operas. You will not regret going. You may not hear a Caruso, but you will hear a completely balanced cast of capable singers, some with national and

(Continued on Page 8, Col. 1)



FORTUNE GALLO

Director of the San Carlo Grand Opera Company and Pioneer in the Movement to Give America First Class Opera at Popular Prices

At present we must have copy on Tuesdays before five. Hence we can only print reviews of the week previous to publication. The paper is mailed Fridays or Saturdays and sometimes delayed, so that subscribers do not receive it till Mondays or Tuesdays. Hence the news value is lost. There will now be an opportunity to print part of the paper in advance so that we shall have the news almost up to the time of publication. Sixteen pages will give us an opportunity to give more space to local events, print brief European news items, regular Eastern news,

(Continued on Page 8, Col. 1)

always the case). It gave a number of well advertised artists an opportunity to draw salaries entirely out of proportion to the services they rendered the musical public.

We do not care how well anyone can sing, they are not entitled to from two to three thousand dollars a performance. If an artist's extravagant salary has to depend upon keeping the real music lovers from hearing opera on a grand scale, it is better not to have such opera. The high price of certain artists in opera has prevented that phase of musical art from becoming really popular among the

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Miss Elizabeth Westgate in ChargeSan Jose Office, 1605 The Alameda, Tel. San Jose 1581
Edith Huggins in ChargeSeattle Office, 1115 23rd Ave. North, Seattle, Washington
Mrs. Abbie Gerlich-Jones in Charge

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TWENTY-FIFTH YEAR

Current Events

By ALFRED METZGER

Symphony Concert—The seventh pair of symphony concerts were given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, at the Curran Theatre, on Friday and Sunday afternoons, January 23d and 25th in the presence of the usual large attendance. The soloist on this occasion was Erna Rubinstein, a young and charming Hungarian violinist, who interpreted the Mendelssohn concerto. This youthful artist exhibited a buoyancy and spirit which took her audience by storm. She simply breathed the essence of exuberance and played with a vivacity and virility of style that impressed one with the effect of a masculine artistic power. Technically the young artist revealed exceptionally thorough familiarity with all the difficulties surrounding this phase of the art, and her interpretation, while excellently shaded and phrased, lacked at times that maturity and breadth which time alone is able to produce. Miss Rubinstein received a hearty ovation which she certainly deserved.

The opening number consisted of Beethoven's Fifth Symphony. What is there to say about a Beethoven Symphony? And what can we add to that which already has been said about Alfred Hertz's interpretation and the orchestra's playing of such a work? We can only add that, as usual, while we already enjoyed Mr. Hertz's reading of this work, we again found little spots wherein he added to the artistic force and power of the work. Mr. Hertz is a real lover of Beethoven music and he certainly shows it in the manner in which he conducts the symphonies. Richard Strauss' Tone Poem Don Juan, one of his earlier works, does not lose any of its beauties by repeated performances. It is fine, vital, gripping work that, when played under the direction of a master like Hertz, thrills you and, at the same time, reveals a poetic beauty of a grace and elegance rarely heard. The program was a splendid one and the conductor, orchestra and soloist were entitled to the ovations which the audience so readily bestowed upon them.

Maier and Pattison—These two unique artists who are, as far as we know, the only ones doing their particular artistic work, must be heard to be appreciated at their full artistic work. Their concert in the New Columbia Theatre Sunday afternoon, January 25th, was a revelation in the art of duo playing. There is no need in analyzing the program they had announced. From Bach to Debussy they performed can amore. It is almost unbelievable that two individuals should play with such uniformity of technical precision and such unanimity of taste as these two artists do. No matter how carefully we listened we could not hear a flaw in the technic nor a discordant note in the ensemble.

Besides, the performers exhibited such an ease and such a matter-of-course attitude that their precision in ensemble seemed to have become second nature to them. The attainment of this thoroughness of execution requires a preparation fraught with work and concentration that passes imagination. And to listen to these people interpret works of exceptional beauty that could not be heard at all if Messrs. Maier and Pattison did not present them, is an unforgettable experience. To think that we have in San Francisco hundreds of piano teachers and pupils who can not find the time, money or interest to attend such a concert is past belief. We sometimes ask ourselves if it is worth while to publish a music journal for a musical profession that is so indifferent to genuine art?

We really become discouraged when we are confronted with this problem that assails the profession and which must be combatted if our artists and teachers intend to rise from their apathy and thereby improve their

condition. There can be no genuine enthusiasm in the concerts of resident artists, as long as the latter do not display enthusiasm in the concerts of visiting artists. Maier and Pattison are the only artists of their rank and style before the musical world. It is incomprehensible to us how anyone affiliated with the art can be so callous as not to want to hear them. Surely the prices were right and if everyone had gone the house would have been crowded.

Maria Ivoguo—Among the artists that have come before the musical public of America since the war there are two singers whom we readily place side by side with the great galaxy of distinguished artists who have delighted the last and present generations. These two are Claire Dux and Maria Ivoguo. Of course, they are of two distinct types and can not possibly be compared. Claire Dux, as a lyric soprano, and Maria Ivoguo, as a coloratura soprano, stand shoulder to shoulder with other artists who recently became known to American music lovers. While we are fully aware that Mme. Ivoguo was not in the best of vocal form on this occasion she nevertheless exhibited an artistry and finish rarely heard.

Her voice is in the main of a flexible and pliant quality. It has a range of extraordinary compass. Her low and middle tones are full and vigorous. Her high tones are unusually clear and velvety. Indeed she passes the high C with an ease and freedom that is simply astounding. Among the internationally famous coloratura sopranos we have heard none that can sing as high and as freely as Mme. Ivoguo. Her coloratura work is daintily and judiciously shaded. Her trills are remarkably well sustained and her phrasing is unusually intelligent. She belongs to that category of artists who can make a great deal of apparently ungrateful material. Composition is sung by her with an effect and style that seem to fit them just as well for vocal treatment. Take for instance Kreisler's Liebestreu and the two Strauss Waltzes—Artists Life and the Blue Danube.

The Brahms songs were exquisitely done and the Grieg songs will long be remembered. How many coloratura sopranos are there in the world that can sing Brahms and Grieg with that artistry and effective dramatic value with which Mme. Ivoguo sang them? Aside from Mme. Sembrich we never heard one that could, and there are mighty few that can. It is a joy and a pleasure to hear an artist like Mme. Ivoguo and that there were even a few seats vacant does not reflect creditably upon San Francisco's vocal teachers or pupils. If master classes are to do any good, here is a chance.

San Francisco Trio—The San Francisco Trio gave the second concert of its fourth season at the Fairmont Hotel on Tuesday evening, January 27th. There was a large audience in attendance and the enthusiasm displayed by the same was an indication of the success achieved by the Trio. The ensemble numbers consisted of Beethoven's B flat major Trio op. 97 and Smetana's G minor Trio. Mrs. Elsie Cook Larila, William F. Larila and Willem Dehe reveal constant improvement in their work and invariably prove their sincerity and musicianship by concentrating all their artistic powers upon the adequate rendition of the works they interpret. They chose the best of the classic literature and devote to its transmission much time and work in preparation. The results are large audiences and cordial recognition of their artistic faculties.

Willem Dehe and Elsie Cook Larila played Valentin's Sonata No. 1 in which his characteristic purpose and solidity of style which has characterized the work of these artists for some time in France and throughout the technic, intelligence of reading and thoroughness of execution are some of the virtues that revealed themselves on this occasion. Mr. Dehe was in specially fine mellow and Mrs. Larila certainly helped him to sustain his artistic proficiency. It was a concert that deserves every possible encouragement and that no doubt will contribute to future recognition as it has already in the past. It is gratifying to note that among the audience were some of San Francisco's leading musicians and music lovers.

SAN CARLO GRAND OPERA COMPANY

The San Carlo Grand Opera Company is re-visiting San Francisco for a two weeks' engagement, opening Monday evening, January 27th, at the Curran Theatre, under management of the Elvira Concert Bureau. The first opera is La Tosca with Alice Gentile, Manuel Salazar, Mario Valle and Pietro De Biasi featured.

The artists include many whose name and fame have extended across the continent and who are highly esteemed by San Francisco audiences. Tamaki Miura, most convincing and charming of Butterflies needs no introduction. His wife, Maria Saraya, has made herself a celebrity in the West. It is almost superfluous to refer to the reputation of Manuel Salazar, for that brilliant dramatic tenor has sung with the San Carlo Company in the West for four successive seasons, and always with remarkable ease. Gaetano Tommasini, another tenor in the first class is Demetrio Onofrei, a young Armenian singer.

No one will be more warmly welcomed than that most brilliant of Carmens, Alice Gentile; also Stella De Metto, both of whom have been leading lights of the company for several seasons. Mario Basilio is a remarkably fine baritone and a striking actor, while Mario Valle, Pietro De Biasi and Natale Cervi complete a distinguished company.

SYMPHONY CONCERTS

As the principal number for its popular concert to be given Sunday afternoon in the Curran Theatre, the San Francisco Symphony Orchestra directed by Alfred Hertz will present the Carnival of the Animals by Saint-Saens. This delightfully humorous Zoological Fantasia was

first produced here last season, winning immediate popularity, and it is in response to numerous requests that Hertz has programmed it again this year. Ellen Edwards and Allan Hier will again perform the elaborate piano parts called for in the score. Although composed in 1896, Saint-Saens restricted performances and it was not until a chance in his will was disclosed permitting publication of the work that this first concert at large was privileged to hear it. The first American production was in New York in 1923, following which practically every orchestra in the country announced performances, and within a few months it was one of the outstanding renditions of the year. Next Sunday's programme also includes the orchestra of Wagner's Lohengrin, the Gluck-Gevaert Ballet Suite, four first class Hungarian dances, the Good Friday Spell from Parsifal and the popular William Tell Overture of Rossini.

For the pair of regular symphony concerts, to be given Friday and Sunday afternoons, February 6 and 8, in the Curran, Hertz has announced the first performance in San Francisco of the Three Jewish Poems by Ernest Bloch, the eminent young American composer who is well-remembered by local music lovers through his series of master classes conducted here last season. The symphony for next week will be the D minor of Cesar Franck, while the Brahms Academic Festival Overture will complete the programme.

MUNICIPAL SYMPHONY CONCERT

The old Wagner concert to be presented as the last of the municipal 1924-25 "Joy" series on the night of February 10th by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, will include the rendition of the colorful Bacchanale from Tannhauser aided by volunteers from the huge Spring Music Festival chorus. Florence Easton, leading prima donna soprano of the Metropolitan Grand Opera Company of New York will be the soloist. The Music Festival singers will not be seen on the stage, but will supply the Bacchanale vocal accompaniment off-stage. They have been in rehearsal for many weeks under the direction of Dr. Hans Leschke and Conductor Hertz in preparation for the great Festival event to be presented this April.

The Easton concert will be the only appearance of the famous soprano in San Francisco this season. Her singing of Wagnerian roles is declared by critics to be the acme of operatic art. The complete program for the city "pop" has been announced by Supervisor J. Emmet Hager, chairman of the Auditorium Committee, as follows: Prelude to Parsifal; Bacchanale from Tannhauser; Hail, Hall of Song, from Tannhauser, Florence Easton; Prize Song from the Mastersingers; Entrance of the Gods into Valhalla from The Rhinegold; Elsa's Dream from Lohengrin, Florence Easton; Prelude and Love Death from Tristan and Isolde, Florence Easton.

MUSIC APPRECIATION COURSE

The Music Appreciation Course on the Evolution of Music which is being given under the direction of Ida G. Scott in Berkeley and San Francisco is attracting both student and music-lover. The second program was given by Josephine Crew Aylwin assisted by Ellen Edwards at the piano. Mrs. Aylwin spoke of the growth of music during the seventeenth and eighteenth centuries, covering much ground and making her topic most interesting.

This period was further illustrated by the program of January 30th and 31st, featuring compositions of Handel, Lully, Couperin, Rameau and Scarlatti. Those giving the program were Marie Partridge Price, soprano, whose lovely well trained soprano was admirably suited to the beautiful classics. Grace Burroughs interpreted the dances of the period with all the dignity and grace associated with the time of courtly elegance. Elizabeth Alexander was the capable accompanist.

On February 6th and 7th, featuring the brilliant young English composer-pianist, will talk on the Early Symbolists and Romanticism. Those who have heard Mr. Bliss in his former appearances here are looking forward to his coming.

WARFIELD THEATRE

The eternal struggle between two distinct and rending passions—the one purely animal and sensual which subjugates all the finer qualities of man, and the other a noble, honorable love which fights for supremacy—is the daring subject which forms the basic plot of "Life of the Centaur," now at Loew's Warfield.

Torn by the conflict of his dual emotions, a passion which thirsts for new fields to conquer, and an idealistic love, Jeffrey Dwyer, poet and actor, makes the gamut of numerous short-lived flirtations and affairs.

His baser side satiated, Jeffrey, like the fabled centaur who was half man and half beast, tires of his conquests, and marries his idealistic love, and remains faithful to her even though tempted by the other half of his nature.

John Gilbert, who plays the difficult and unsympathetic role of the centaur, gives a performance that should strengthen materially the success he gained with his work in Ellnor Glyn's "His Hour," and in "The Snob."

As the "centaur's" wife, Eleanor Hardman achieves a dramatic quality which is most convincing; Alleen Pringle plays the thoughtful, vibrant creature who lures Jeffrey to her, but finally loses him to the life. In the supporting cast are such well-known players as William Haines, Kate Lester, Philo McCullough, Betty Francisco, Kate Price, Jacquelin Gadsdon, Lincoln Sedman and others.

The Fanchon and Marco Troupe will cavort upon the stage in another of their beautiful reviews, the first indeed to be transplanted here after Marco's eastern tour. Short comic reels and the Crossword novelty film will also be given.

Gossip Among Musical People

SELBY C. OPPENHEIMER ATTRACTIONS

De Pachmann—What will be the last opportunity to hear the famous and venerable pianist, Vladimir De Pachmann, comes to San Franciscans next Sunday afternoon, February 8th, when the great man will present an unusual program of piano compositions. Pachmann's career has been perhaps the most notable of any of his conferees. At 75 and past he still holds the center of the artistic stage, playing with a technical might and melodic beauty said to be greater than ever. The grand old man of the pianoforte will return to Europe following his present American tour and insists that he will never again cross the Atlantic, which in view of his age may be taken as final.

At the Columbia Theatre next Sunday Pachmann will play the Bach Italian Concerto, Mozart's Fantasia in C minor, Schumann's Nachtstuck, Liszt's Eclogue, the Brahms B Minor Op. 79 Rhapsodie, and a Chopin group which includes Nocturne Op. 82 in E minor, Valse Op. 64 No. 2 in C sharp minor, three Preludes from Op. 25 (No. 2 in A minor, No. 6 B minor and No. 11 B major), Mazurka Op. 50 No. 2 in A major, and Scherzo Op. 54 E major. Pachmann will face a capacity crowd at the Columbia, Manager Oppenheimer reporting that the advance sale of tickets is unusually active.

Claudia Muzio—Rarely indeed comes an operatic artist to San Francisco presenting a recital of such genuine artistic proportions as that announced by Claudia Muzio, the favorite dramatic soprano who is scheduled for a single concert appearance at Scottish Rite Hall on Monday night, February 16th.

Muzio's offering includes the great aria Ritorna Vincitor from Aida, Puccini's Vissi d'arte from his famous opera Tosca, and the aria Mia Picciarella from the Gomez Salvador Rosa. As a further exemplification of the stupendous art of this glorious singer, coloratura filigrees such as Perolesti, Se tu m'ami, Donaudy's O del mio amato ben and the aria Deb vien, not tardar from Mozart's Marriage of Figaro will be rendered. English songs, French songs and American compositions will fill out one of the most delightful programs of music of this concert year.

Muzio is coming to California exclusively for a single appearance in this city and a similar engagement in Los Angeles and has accepted these engagements at the insistence of Manager Selby C. Oppenheimer who urged them because of the strong demand made by his clientele to hear the artist in recital after her operatic successes here last October.

Cortot Coming—One of the most notable engagements on the Selby C. Oppenheimer list this season will be the single appearance here of the favorite French pianist, Alfred Cortot. Cortot has just arrived in America for a very brief tour and will spend but one week in the entire West. Oppenheimer has arranged to present the Frenchman at the New Columbia Theatre on Sunday afternoon, February 22d in a great program that will include the Moonlight Sonata of Beethoven, twelve Chopin Preludes, Debussy's Children's Corner, and the Titanic Carnival of Schumann.

Cortot first came to this country as soloist with the French Conservatory Orchestra when that organization, under the baton of Andre Messenger, was sent to this country as a mark of France's appreciation for America's war co-operation. His success was immediate and stupendous and he has since made three American tours, each one creating greater enthusiasm on the part of the public than the preceding tour. In addition to his position as a concert pianist of the first rank Cortot has been hailed the world over as one of its most important musical pedagogues. He is now the Secretary General of the National Paris Conservatory, and has announced that his classes in the French capital the coming summer will be devoted largely to American pupils.

Tickets for the Cortot recital are now on sale, and as his appearance as announced above will positively be the only one he will give in San Francisco the Columbia will unquestionably be filled to overflowing for the event.

Paul Whiteman's Orchestra—Mail order receipts reaching the Oppenheimer office at Sherman, Clay and Company with every carrier delivery indicate that the "Jazz Kings" and his 25 instrumentalists will face enormous crowds at each of the five concerts they will give in San Francisco. Whiteman and his orchestra will play at Scottish Rite Hall on Friday night, February 27, Saturday afternoon and night February 28, and Sunday afternoon and night March 1st, presenting several programs of what Whiteman calls "Experiments in American Music."

As an example of what may be expected from this unique entertainment, he it said that each program is arranged to follow the course of American jazz from its inception in early discordant jazz tunes and its development through various stages, including the origin of the popular melody, the minuet and tone-poem period, the more modern songs as exemplified by Lianeurs, The Wipers of Minneapolis and Isham Jones' Spain, then a modern syncopated work by Leo Sowerby, then such musical favorites as Friml's Rose Marie, Grahm's

Limehouse Blues, Berlin's All Alone, and Whiteman's Wonderful One, including Victor Herbert's Suite of Serenades and George Gershwin's modernistic sensation The Rhapsody in Blue.

For the present mail orders will continue to be received by Oppenheimer, the general seat sale for the Whiteman engagement to begin on Monday morning, February 9.

Pavlova Coming—Definite and final arrangements have been concluded for the farewell engagement of Anna Pavlova and her new Ballet Russe in San Francisco. The internationally noted ballerina, supported by Laurent Novikov, Alexandre Volinine, Hilma Butsaya and a great aggregation of 100 artists, including a symphony orchestra with Theodore Steier conducting, comes to the Curran Theatre for a week of six evening performances and Wednesday and Saturday matinees beginning Monday night, March 2d.

Three great new ballets head the list of new productions. These are Don Quixote, in two acts, The Romance of a Mummy, and La Pille mal Gardée. In addition to these, the programs, now being specially arranged for the San Francisco engagement, will include many of Pavlova's old favorites, and some seven to ten divertissements at each performance.

Manager Selby C. Oppenheimer will now accept mail orders for this engagement. Notwithstanding the organization which Pavlova is bringing this season is bigger and greater than ever, the scale of prices will be reduced, the highest price for seats on the lower floor and in the boxes being set at \$3.50, and other seats being scaled as low as \$1 in the gallery. Mail orders should contain check or money order for the full amount of tickets, plus government tax, and should be sent to Oppenheimer in care of Sherman, Clay and Company.

ELWYN ARTISTS SERIES

Albert Spalding, violinist, will be heard here Friday evening, February 20, at Scottish Rite Hall, under management of the Elwyn Concert Bureau. His successful appearance in Paris is reported in the following review: "The playing of the violinist Spalding is supple, his bow attack impeccable, and this gives to the listener an impression of absolute security in phrasing as in the passage work of the most difficulties; his vigor stands in place of effects of sweetness. Few artists can plunge with so much assurance into the Devil's Trill of Tartini; his interpretation is dazzling. The concerto in D by Mozart was rendered by him with great purity of style and in his own suite "Etchings" resembled in form a series of very modern improvisations. Mr. Spalding was sparkling with fantasy."—Gaulois, Paris.

Roland Hayes, negro tenor, sings here Sunday afternoon, February 22 at Beatty's Casino, under management of the Elwyn Concert Bureau. Until last spring, Roland Hayes had not sung in Germany. He then gave two concerts in Berlin, and also sang elsewhere. The public of this musical capital had been raised by long and persistent report to the highest degree of expectancy. They were not disappointed. His debut on May 10 is thus described in the Berlin press:

"His tenor tones possess a magic of illusion, wonderfully developed high note, such as perhaps we have not heard since Franz Naval, and a way with "parlando" which would shame many a singer in the Latin tongues. Hayes' articulation, his treatment of German texts, is a paragon, almost without a trace of accent; his interpretations are tenderly introspective. It was an artistic and a stirringly human experience, and it was justly that the overflowing audience paid enthusiastic tribute to the negro visitor. An artist, with a voice which truly brought to us the inner calm and the pulsing heart of music."—Vossische Zeitung, May 12, 1924.

IDA G. SCOTT'S FORTNIGHTLYS

The fortnightly program for Monday evening, February 16th will be an illustrated lecture on Modern Russian Music by Louise Von Ogle, of Seattle, Washington. A most interesting group of Russian songs will be sung by Marie Partridge Price, with Elizabeth Alexander at the piano. Mrs. Von Ogle has lectured in San Francisco several times in the past few years. A profound knowledge of her subject, due partly to a long residence in Russia when she not only learned the language but also became familiar with its art and literature, lends authority to any subject which she may discuss.

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FRANK W. HEALY ATTRACTIONS

Rachmaninoff—When an artist attains distinction such as that won by Sergei Rachmaninoff, the Russian composer and pianist, who will be heard in a recital of music for the piano-forte at the New Columbia Theatre (formerly the Tivoli) on Sunday afternoon, February 15th, at two-thirty o'clock, the mere announcement is usually sufficient to bring the lovers of his art thronging to hear him. One is, however, always tempted to add a word or two to the bare notice of Rachmaninoff's coming that those who have not yet come within the radius of his magic power may at least realize that here is an event not to be overlooked.

Rachmaninoff is one of the few men now before the public who combines the technique of a virtuoso with genuine musicianship, individuality and poetic sensibility. His style of playing is absolutely his own. Alive with color, with expressive nuance, with dynamic rhythmic modulations and graduations of tone, it brings vividly to the surface the emotional substance of each piece of music. In fact, it marks the pinnacle of artistic musicianship at the piano with a master hand on the keyboard. His personality dominates his work throughout, making it distinctive and distinct. Rachmaninoff is an exemplification of the claim sometimes made that the Russian intellectual has channels of thought never entered by any of other nationality. His playing of the most delicate passages throbs with color and life. Tickets are on sale now at the box office at Sherman, Clay & Co.

The Roman Choir, which Frank W. Healy, manager of last season's successful tour of the Sistine Chapel Choir, is conducting through America this winter and which will give a concert for the benefit of the Diocesan Music Fund at the Exposition Auditorium on Sunday afternoon, February 8th, at two-thirty o'clock—is comprised of the very "master singers" of the Sistine Chapel and the choirs of the great Roman Catholic Churches of St. John Lateran, St. Mary the Major, St. Paul's, St. Mary of the Angels, and Our Lady of Martyrs.

In order that the "master singers" of the Roman Choir will give the greatest satisfaction to the greatest number of people, the program will not only contain compositions from the Golden Age of ecclesiastical music, but will also include the very best of Italian folk songs, particularly those of the pleasure-loving Neapolitans. There will also be a splendid collection of solos, duets, trios, quartettes and choruses from the favorite grand operas. Tickets are on sale now at the box office or Sherman, Clay & Company, and here is the program: Part I—GLORIA (Missa Pontificalis) Perosi, Choir of four parts (with Exposition Organ) (1872—Modern Roman School); "Glory be to God on high; and on earth peace to men of good will; AVE MARIA (Vittoria), (1235-1620 Spanish School) Choir of four parts (unaccompanied). Favorite prayer of praise and supplication to the Blessed Virgin; REGINA COELI (Grimaldi) Choir of four parts (with Exposition Organ). One of the oldest compositions, sung at festivals in honor of the Blessed Virgin; IL RITORNO DEL GREGGE (Return of the Sheep) (Muller), Choir of four parts (unaccompanied). With the greatest simplicity, the composer pictures the return of the sheep to the fold; MAGNIFICAT (Refice), Choir of four parts (with Exposition Organ). (1830 modern Roman school "My Soul Doth Magnify the Lord; and My Spirit Hath Rejoiced in God, My Saviour." Part II—(a) PROLOGO (Prologue to "Pasliacci") (Leoncavallo), (b) ZAZA PICCOLA ZINGARA (Zaza, Little Gypsy) (Leoncavallo), Salvatore Angelio, Baritone; MAPPARI (Like a Dream), from Martha (Flotow), Roberto; CANZONE NAPOLETANA (from Simone Bocanegra) (Verdi), Guido Guidi, Bass; (a) E. LUCEVAN LE STELLE (The Stars Were Shining) from La Tosca (Puccini), (b) LA DONNA E NOBILE (Woman is Fickle) from Rigoletto (Verdi), Giuseppe Giorgi, Tenor; Duet, AH, NIMI, TU PIU (Ah Nimi, False One!) from La Boheme (Puccini), Part II—(a) LA PENSIERO—Chorus from the opera Nabucco (Verdi), Ensemble; CANZONE NAPOLETANA (Neapolitan Folk Song) (Scandello), (1517-1580), Ensemble; (a) TORNA A SURRIENTO (Return to Surriento) (DeCurtis), (b) SANTA LUCIA LONTANA (Santa Lucia Far Away) (Mario), Neapolitan Folk Songs, Pietro Barchi, Tenor, and Ensemble; TRIO FROM FAUST (In Italian) (Gounod), Giorgi, Tenor; Lazzarini, Baritone; Guido, Bass; SONG OF THE PLAVE (Mario), Ensemble.

It is just as much to the interest of the musical profession to have a music journal widely circulated among the musical public as it is in the interests of the publication. There are problems which none other but a music journal will discuss.

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Clarence Gustlin, the widely known California pianist, is touring a number of the larger American cities in what he calls American Opera Interp-Recitals, under the auspices of the National Federation of Music Clubs and under the management of L. D. Bogue of New York. Mr. Gustlin is meeting with brilliant success wherever he appears and the daily press of Colorado Springs, Ogden, Utah, Albuquerque, N. M., Canon City, Colo., Florence, Colo., Newport, Cal., Boone, Iowa, and Santa Ana, Cal. is unanimous in praise of Mr. Gustlin's lecture recitals. The subjects he has selected for discussion are: The Echo by Frank Patterson and Algila by Francesco de Leone. The Gazette-Telegraph of Colorado Springs refers to Mr. Gustlin as follows: "His playing is artistic and an excellent idea of the voice parts is given. He displayed splendid technique and a beautiful tone, and members expressed the hope that the artist might be heard here again soon."

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Wed. Mat. 4—FAUST—Roselle, Kent, Onofrei, Valle,
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Wed. Eve. 4—ANDREA CHENIERE—Saroya, DeMotte,
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Thu., Feb. 5—BUTTERFLY—Mura, Kent, Onofrei,
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Fri., Feb. 6—RIGOLETTTO—Lucchese, DeMotte, Ono-
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Sat. Mat. 7—CARMEN—Gentile, Lucchese, Tommasi-
ni, Valle, DeBlasi, Guerrieri.
Sat. Eve. 7—TROVATORE—Saroya, DeMotte, Sal-
azar, Basola, DeBlasi, Guerrieri.

Second Week—Feb. 9th to Feb. 14th

Sun., Feb. 8—CAVALLERIA—Gentile, Kent, Salazar,
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Mon., Feb. 9—BOHEME—Roselle, Mercalle, Ono-
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Wed. Feb. 11—CARMEN—Gentile, Lucchese, Salazar,
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Thu. Mat. 12—LOHENGILIN—Saroya, DeMotte, Tom-
masini, Valle, DeBlasi, Guerrieri.
Thu. Eve. 12—FAUST—Roselle, Kent, Onofrei, Bas-
ola, DeBlasi, Guerrieri.
Fri., Feb. 13—LUCIA—Lucchese, Mercalle, Salazar,
Basola, DeBlasi, Guerrieri.
Sat. Mat. 14—BUTTERFLY—Mura, Kent, Onofrei,
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MUSICAL REVIEW CHANGE

(Continued from Page 1, Col. 2)

essays by distinguished artists and well known musicians, a musical calendar of all events, and other departments including an editorial page that will fight for the things above mentioned.

The daily newspaper with its society, political, musical and dramatic departments has crowded the weekly paper out of existence as a purely local proposition. It is impossible to fight progress. We must therefore publish a paper different from the musical department of a daily paper. We shall do so, and if we succeed in what we begin to do, we shall eventually make of the Musical Review a publication of national circulation that retains its special interest on the Pacific Coast.

GRAND OPERA

(Continued from Page 1, Col. 4)

international reputations, and with experience with the leading operatic organizations in this and other countries. You will find a well trained chorus, a capable orchestra, a distinguished conductor, artistically finished scenery. The Gallo Grand Opera Company does not make pretensions for extravagance, but then it does not charge extravagant prices. If you appreciate what Fortune Gallo is doing for you in keeping opera prices down, and what the Elwyn Concert Bureau is doing in enabling the organization to come to the coast, you will attend as many performances as you can afford.

The San Francisco Musical Club will present on February 5th, in the ballroom of the Fairmont Hotel, a program of the works of Schubert and Schumann which will feature a number of compositions new to San Francisco audiences. Anthony Linden of the San Francisco Symphony Orchestra, with Miss Eva Garcia, at the piano, will play the Introduction, Theme and Variations for flute and piano, which Schubert elaborated from one of his own most beautiful songs, the "Trock'ne Blumen". Mrs. Frank Ostrander will sing the Schumann settings for three of Byron's poems. A group of Schumann's piano compositions that are rarely played will be given by Miss Sally Osborn.

Mrs. Flora Howell Greer, Mrs. Frank Ostrander, Mrs. Edward Lichtenberg, and Mrs. Leon Jones will present vocal ensemble numbers of Schubert; the Coronach from Sir Walter Scott's "The Lady of the Lake," for three voices; and the Twenty-third Psalm, for four voices. With Mrs. Byron Macdonald as soloist, they will also give the Serenade, for five voices. This, in distinction to the well known Serenade is a composition that Schubert wrote to the poem of Grillparzer. Before the program an important business meeting will be held.

MABEL RIEGELMAN IN DEMAND

Mabel Riegelman, the distinguished prima donna soprano of international reputation, is greatly in demand this season. She has been booked for a Pacific Coast Tour and will give at least four concerts in the Northwest. These will be as follows: Soloist, Apollo Club, Portland Ore., February 24th; Soloist, Apollo Club, Salem, Ore., February 25th; Costume Recital, Seattle, Wash., February 27th; Unique Children's Program, Seattle, Wash., February 28th. When the Pacific Coast Musical Review protests



MABEL RIEGELMAN

The Internationally Known Prima Donna
Soprano and Concert Artist Who Has
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Tour This Spring

against the lack of interest in our resident artists it means musicians of practical experience and reputation such as Miss Riegelman has conquered for herself during many years of brilliant artistic successes.

Here is an artist who has gradually attained the top of the ladder through legitimate artistic channels. She has appeared in leading opera houses in Europe, has sung principal roles with the Chicago Opera Co., has appeared in concerts in Europe and America, possesses a beautiful voice and is an artist of the first rank. Her interpretations of Mozart compositions, German Lieder, French and English songs are backed by intelligence and appealing emotional shading. She is an artist perfectly on a par with any one visiting California. She ought to be kept busy on the Pacific Coast all year around. We are glad that the Northwest is recognizing her splendid achievements.

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THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLVII. No. 18

SAN FRANCISCO, FEBRUARY 15, 1925

FIVE CENTS

THOUSANDS OF DOLLARS IN PRIZES ARE OFFERED BY MUSIC CLUBS

California Federation of Music Clubs and the Past Presidents' Assembly of the National Federation of Music Clubs Offer Valuable Prizes and Scholarships as Well as Public Appearances to Gifted and Well-Trained Students—Contests to Begin March 28th—Be Sure and Apply Immediately for Information as Noted Below

By ALFRED METZGER

The California Federation of Music Clubs, Mrs. Lillian Birmingham, president, held its monthly directors' meeting at the Palace hotel on Monday, January 20th, and it was then decided to hold the State convention in San Francisco on June 2d one day prior to the departure of California delegates by special train to the biennial national convention to be held in Portland, Ore., beginning June 6th. The board of directors of the California Federation of Music Clubs has pledged \$200 in prizes to be awarded to the four winners of the Young Artists contest. Preliminary contests will be held on March 28th, simultaneously in San Francisco and Los Angeles. The final contest date will be announced later. Those wishing to participate in these contests, and there should be quite a number this time as winners will be heard at the National convention of all American music clubs in Portland this summer, should immediately apply for entry in these contests and obtain the conditions from Mrs. Edward R. Place, State chairman of contests, 251 Ashbury street, San Francisco. Ambitious students who expect to adopt a musical career should not fail to prepare themselves for this contest. Even if they should not be so fortunate as to become winners, their participation will make them known in music club circles and, if they are capable, future engagements on the Pacific Coast may result. Don't delay. Write at once for particulars.

There will also be a composers' contest for an opera or operetta, and a chamber music suite, prizes for which have also been awarded by the State federation. The Past Presidents' Assembly of the National Federation of Music Clubs has pledged \$2500 in cash prizes for the national contest winners and five annual scholarships, with full academic

course included, or choice of \$500. Surely if there is any ambition among the young students of California there should be an

California, at a time when the music clubs of America gather on the Pacific Coast, should not be prominently and efficiently represented at the national convention. The Pacific Coast Musical Review wants to see California represented by young artists of superior merit, equal to any exhibited from any part of the country, earn laurels and applause in Portland next summer. Let us see whether there exists among our truly efficient teachers and students enough ambition to set aside pessimism and send splendidly equipped and thoroughly trained young artists to the national convention.



ALICE GENTLE

*Prima Donna Soprano of the San Carlo Grand Opera Company
and One of the Most Famous Operatic Singers
Before the Musical Public Today*

earnest struggle for participation in these concerts. Teachers should obtain particulars regarding these contests from Mrs. Place at above mentioned address, and prepare or train their advanced students for participation and possible winning of these prizes. Naturally everyone can not win such a prize, but the time devoted to preparation will not have been wasted and the experience gathered from such preparation and participation will be invaluable. It would be a pity if

NOTED ARTISTS FOR PRIZE OPERA

In a telegram addressed to the Pacific Coast Musical Review under date of February 6th, Mrs. Cecil Frankel, past president of the California Federation of Music Clubs, and now an officer of the National Federation, informed us that a decision had been reached in the selection of the principal artists to appear in Frank Patterson's American opera "The Echo," specially composed for the biennial National Convention of the American Federation of Music Clubs which is to be held in Portland, Ore., beginning June 6th of this year. The opera will be given on June 9th and will form the gala event and feature extraordinary of the convention.

Frank Patterson is well known on the Pacific Coast as he is throughout the world.

For many years he has been on the editorial staff of the "Musical Courier" of New York and quite a period of his service has been spent on the Pacific Coast several years ago. He is a forceful writer, a most intelligent and authoritative critic, a splendid musician and one of the finest sponsors

(Continued on page 16)

Worth Any Sacrifice

The Steinway tells how it may become yours

A STEINWAY is such a human piano, and comes into such close association with people that it has acquired a deep understanding of human nature during the past seventy years.

I am a Steinway. I, too, have acquired some knowledge of human hearts. And this is what I have noticed:

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That is why, although my purchase price is higher than most pianos, possession of me gives to most people such true joy. They have wanted me because of what I represent. They have refused to be satisfied until they possessed me. To possess me, they have made many little and big sacrifices. Established in such a home, is it any wonder that I am the proudest piano in the world?

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when our little daughter becomes nine years of age?"

That was sacrifice. The young couple were earnestly endeavoring to accumulate the sum, or partial sum, of my purchase. To make certain of their program, they were seeking to place that monthly sacrifice safely beyond any temptation to spend it for some transient pleasure. And when their little daughter possesses me, you can be very sure that I shall be a proud and happy piano.

Is not that home itself meanwhile made happier, by the knowledge of this voluntary sacrifice? Will that home not tend to hold together, over the years, because of this very spirit?

It is the privilege of a Steinway to be worth such efforts. Many a home that longs for a Steinway could have one, if a very little sacrifice were systematically entered upon.

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As a member of the Chicago Grand Opera Company, Miss Riegelman has attracted so much favorable comment that she is spoken of as "one of the 'birds' of the opera house, versatile, clever, accomplished, a brilliant musician, a lovely voice, an exceedingly gifted actress and a charming dancer."

Miss Riegelman is a dainty looking singer with personality to spare. A lovely, finely trained soprano, pure in tone and as clear as a bell.

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EDITORIAL DISCUSSION



With this issue of the Pacific Coast Musical Review we are beginning another period of the paper's history. We are determined that everybody interested in music should be made acquainted with the merit and distinction of the leading artists and teachers who reside in California and on the Pacific Coast in general. For some reason there still exists in certain quarters a prejudice against musicians of reputation who have made California their home. While this prejudice is not quite as pronounced as it used to be, it is nevertheless still noticeable, and it will be found in numerous instances where visiting artists and teachers of limited accomplishments are preferred to resident artists and teachers of exceptional merit. This paper is going to inaugurate an intensive campaign of education in this respect, so that before long the masses of music-loving people will become convinced that residing in California does not lessen a musician's ability, nor does it reflect upon his or her judgment in selecting this State as a home.

Upon another page of this issue will be found an interview with Miss Alice Seckels, who has just returned from the East, where she has concluded arrangements for a Master School of Musical Arts, which is intended to bring some of the world's foremost musical educators to this city, thus eliminating the necessity of students going away from home to finish their education. The Pacific Coast Musical Review has always defended the idea of these master classes in the past, although there has been a certain critical attitude against the idea by some of our prominent pedagogues, and this attitude was not inspired through jealousy or envy, but through an idea that claims made to teach pupils anything worth while during the brief period in which these classes are given can not be substantiated, and therefore the price asked for these courses were beyond the capability of the teacher's promising exceptional results to fulfill his contract.

We have in the meantime conversed with some of the distinguished pedagogues who inaugurate these so-called master classes and have been informed that none of them pretend to teach music from the elementary grades upwards. They only teach those who already have had experience in musical instruction and who have advanced

sufficiently to understand new ideas and suggestions in addition to the fundamental principles which their own teachers have already established in their mind. In other words the real master teacher wants to impart additional knowledge; he wants to add something to the pupil's education; he wants to give him certain information which his other teacher or teachers have not given him. Our own artists and teachers well know that their success was not the result of one teacher's efforts, but represents the accumulation of information received from several teachers and also from actual practical experience before the public.

As we stated last year we can not blame the visiting teacher for charging high prices for lessons. It is up to the pupil and his parents whether they are willing to pay such prices. Furthermore not all pupils seek the assistance of distinguished pedagogues, because they wish to add to their musical knowledge. They want to use the name of such teacher to obtain pupils afterwards on the strength of having studied with a musician of international distinction. However, there is room for criticism if a teacher makes promises that he can not possibly fulfill, if he makes claims that can not be substantiated by the facts, if he makes definite statements regarding a pupil's ability or future, when such statements are not justified. But if there are such visiting teachers, and the writer has no personal knowledge of such, there are also resident teachers who resort to such means to obtain pupils.

The Pacific Coast Musical Review has nothing to say about either visiting or resident teachers who fatten on the purse of ambitious students by deceiving them as to their musical future. They are not sufficiently important for us to devote any space to them. But we would like to assure our resident teachers of superior merit, that these visits of distinguished pedagogues can not harm them in any way, but only do them a great deal of good. It will be found that when masters like Josef Lhevinne, Louise Homer, Lazar S. Samoiloff, Yeatman Griffith, Louis Graveure, Felix Salmond, Cesar Thomson, Julia Claussen and others are coming to this city, musical education will immediately receive a decided impetus. Pupils will come here from all parts of the country, especially from all parts of the Pacific West, and

many parents will find it expedient to induce their children to study music who at present are exhibiting an indifferent attitude toward musical education.

We have discovered that wherever there are really big musical institutions there is an increase of music-studying people. But if a resident teacher continues to ignore the value of publicity he necessarily will lose out, for everyone of the distinguished pedagogues who come here are known to students and their parents because of the use of publicity. No teacher can at this time of musical history in America ignore the value of publicity, nor can he sit back complacently and say I have already more pupils than I can teach, or I do not believe in "advertising," as it is unglorified. Not to believe in publicity is not to believe in being known. Of course, there are teachers who do not care to become known, who are under the impression that their pupils are their best medium of publicity, who simply live in the past and refuse to acknowledge the progress of the times. They will, of course, remain unknown and as long as they are satisfied with their narrow circle of admirers, why no one has a right to interfere with their solomonic ideas.

The Pacific Coast Musical Review addresses itself to the wide-awake, up-to-date pedagogue and artist, who wishes to constantly do just a little more than actually necessary, who wants to forge ahead, who is never satisfied, who is ambitious and enterprising and who wants to be regarded perfectly as efficient and prominent as anyone visiting this city. There is only one difference between a so-called famous teacher or artist and a resident teacher or artist, provided they are both efficient and understand their business. That one little difference is that one is known better than another. The only way in which a resident artist or teacher can arouse the same attention and respect among his fellow citizens as a visiting artist or teacher is to make his name known and convince everyone of the solid foundation of his career and the extent of his practical experience. You can only teach correctly and you can only perform correctly. There is nothing else, except individuality of style in performing.

If anyone teaches *right*, it does not make any difference where he resides, he is as good a teacher if he lives

Musical Review

(THE ONLY MUSICAL JOURNAL IN THE GREAT WEST)

THE OPERA SEASON

San Carlo Grand Opera Company Closes
Two Weeks' Engagement at Curran
Theatre

By ALFRED METZGER

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ALFRED METZGER, Editor

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TWENTY-FIFTH YEAR

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Notice to Subscribers

The subscription price of the Pacific Coast Musical Review has been reduced to \$1 a year, beginning with the issue of February 1st. Those who have paid the regular subscription price of \$3 prior to February 1st will be given extension equivalent to the difference between the new rate and the amount paid above the one-year rate dating from February 1st.

in San Francisco as he is if he lives in New York. But there is a difference as to whether the public knows he is a competent teacher or not. It will be found that if you select two teachers of equal merit, of whom one is known through publicity and the other is not known, the former will enjoy the biggest success. There have even been instances when incompetent teachers have been financially successful for a time through clever use of publicity. But they can never sustain their reputation continuously. Sooner or later such false pretenders will be found out by the intelligent portion of the public and their career is then at an end. They may continue to secure pupils, but they never retain the truly capable students and lose the respect of their colleagues.

Frank La Forge and Ernesto Berumen gave a reception at their studios in honor of Lawrence Tibbett, the young American baritone, pupil of Mr. La Forge, who created a sensation at the Metropolitan Opera Company when he appeared in the role of Ford in the revival of "Falstaff." Many prominent in musical and social circles in New York enjoyed the hospitality of Messrs. La Forge and Berumen.

The San Carlo Grand Opera Company closed a two weeks' engagement at the Curran Theatre last Saturday evening, February 14th. There was a time when this organization gave three weeks of opera in San Francisco before packed houses. Now the engagement has been limited to two weeks and, while there were a number of big houses, the capacity audiences were only in evidence occasionally. Il Trovatore drew the biggest house with Tosca, Carmen, Cavalleria and Pagliacci, Rigoletto and Butterfly as close seconds. That the attendance at popularly priced grand opera seasons should grow less when the population of the city increases is one of those problems that are difficult to account for. The Pacific Coast Musical Review is under the impression that the people who care most for opera are the ones that cannot afford to pay \$2.50 a seat. What San Francisco needs is a theatre that seats 3000 people so that prices can be reduced to \$1.50 and still make it possible for the organization to make a profit.

The San Carlo Grand Opera Company, of which Fortune Gallo is the director, and whose Pacific Coast tour is managed by the Elwyn Concert Bureau, retains its standard of efficiency as to principal artists, conductor, costumes, stage equipment, chorus and orchestra. Its repertoire includes the well known standard operas, such as Tosca, Aida, Faust, Andrea Chenier, Madame Butterfly, Rigoletto, Carmen, Il Trovatore, Cavalleria Rusticana, Pagliacci, La Boheme, La Traviata, Lohengrin and Lucia di Lammermoor. Among the artists Alice Gentle stood out prominently among the rest. Her Tosca, Carmen and Santuzza represented the highest phase of operatic art. Both as a vocal artist and actress she complied with the most fastidious demands of music lovers. It is difficult to imagine these roles interpreted with more virility, finer sincerity as to vocal values, and the greater individualistic style than Miss Gentle reveals. Her Tosca is dignified and regal, her Santuzza is dramatic and convincing, her Carmen is vital and impulsive. In everyone of these roles she introduces a certain element of her own which makes them predominant over the efforts of any other artist in the company. Indeed, Miss Gentle is a real operatic star whose proficiency would fit her into the most prominent operatic organizations in the world. That there are impresarios who do not grasp this exceptional singer's singularly outstanding accomplishments does not reflect favorably upon the perspicacity and qualifications of the impresarios in charge of American operatic organizations.

As to voice we do not know of a finer quality of mezzo soprano or soprano today. There is flexibility, warmth and accuracy in the quality and timbre, and there is precision and correctness in the technical requirements. In addition to Miss Gentle's many artistic qualifications, the diva possesses those elements of personal attraction which only a few artists possess. Her place among the operatic stars of the day is in the front rank and any company that does not include

her in its cast is that much the loser, whether it is the San Francisco, Chicago or the Metropolitan Opera Company. We cannot imagine why there should be any reluctance to seek this artist's services, unless it is because she is an American, and if this is so, someone ought to see to it that an impresario that discriminates against an artist of such superior accomplishments on the strength of her nationality ought to be kicked out of this country.

If the impresario's prejudices are of a personal nature he should be made to understand that the interests of the public that pays him his salary ought to be placed above his personal likes or dislikes. It is about time that the American opera loving public who pays more for its opera than any other public in the world should be considered when artists are selected. An artist is an artist at any time and at any place. The fact that an operatic singer is a member of the San Carlo Opera Company ought not to be counted against her. Many an artist now with the Chicago or Metropolitan Opera Company got his or her start with Fortune Gallo. Therefore, Alice Gentle should be included in the cast of the leading operatic organizations in the country. If she is not, then there is something radically wrong with the management of such companies and the public ought to demand a radical change in such management. If merit is not to be considered in the selection of artists, if inferior singers are engaged while superior artists, like Miss Gentle, are kept waiting then something is "rotten in Denmark," and the sooner the trouble is exposed the better.

Other artists who made an excellent impression upon the public during the engagement of the San Carlo Company are: Bianca Saroya, whose splendid voice was heard to advantage on several occasions and whose ease and facility, although lacking somewhat in warmth, earned the applause of the public; Anna Roselle, whose light lyric soprano, although not suited to the dramatic role of Aida, was advantageously revealed in other roles; Tomaki Miura, the ever characteristic Butterfly whose conception of this role is always delightful; Manuel Salazar, a tenor, somewhat "thick" in quality, but pleasing and vigorous, proved himself decidedly capable and proved one of the favorites of the cast; Mario Basiola, baritone, is one of the strongest members of the organization, his Rigoletto and Pagliacci creating a veritable sensation; Fulgenzio Guerieri possesses vitality and vigor, but his conducting without a baton is confusing to the musicians and it would be advisable for him to abandon his hobby to conduct with his hands only.

The stage management could be a little improved, there are too many minor details neglected, while costumes and scenery are as usual neat and clean. Altogether, the San Carlo Grand Opera Company gives enjoyable performances, which are worthy of the support of music lovers.

Frieda Hempel was heard in a fascinating Jenny Lind recital in the Capitol Theatre, Passaic, N. J., on January 24th, before an audience of 3370. Madame Hempel is creating a sensation all over the world in these recitals and San Francisco music lovers have something to look forward to when the famous soprano appears here in April.

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INTERVIEWS WITH WELL KNOWN MUSICAL PEOPLE

ALICE SECKELS

Miss Alice Seckels has returned from a prolonged visit to New York, where she went to conclude arrangements in connection with the Master School of Musical Arts in California, which is to be inaugurated in this city next May, with Lazar S. Samoiloff as director; Alice Campbell Macfarlane is the founder and patron, and Miss Alice Seckels the manager. On Miss Seckels' trip from New York to the Pacific Coast she stopped in five cities wherein she was continuously interviewed by reporters, artists who expect to come to the Pacific Coast this summer, department heads of leading Eastern music schools, and graduates of Eastern music colleges. The East is looking toward California with increased interest.

"I found that all these people dislike studying in the East during the summer on account of the excessive heat," said Miss Seckels. "They all dream to come to California at some time, but hesitate to give up their study to do so. Now, when the opportunity is presented to them to study music and enjoy the climate at the same time they are willing to take advantage of it, and thus add to the tourist influx into the State. Therefore our school does not intend to become an institution solely dependent upon local support, but to attract students from all parts of the country and even from outside the country."

"Upon my arrival in San Francisco I found mail containing inquiries about enrollments in the school from not less than twenty-three different States, including Delaware, Arkansas, Oklahoma, Nebraska, Ohio, West Virginia, Vermont, British Columbia, Oregon, Washington, Texas, California, Utah, Montana, New York and other States."

When we spoke to Miss Seckels about the attitude of certain teachers in this city who seem to regard this innovation in California's musical educational policies as an injury to the prospects of the resident teacher, Miss Seckels asked:

"How can a music school which is attracting such national interest and which attracts new pupils to this city from all parts of the country, thus increasing interest in music study, in circles now indifferent toward it, injure any teacher? Of course, a faculty that comprises such names as Cesar Thomson, Josef Lhevinne, Lazar S. Samoiloff, Sigismund Stojowski, W. J. Henderson, Felix Salmond, Andreas de Segura, Julia Clausen, Emil J. Polak, Annie Louise David, Samuel Gardner and A. Kostelanetz necessarily must rivet universal attention. The aim of this school is not to become identi-

fied as a purely California institution, appealing to resident people only, but it is intended to attract to its influence artists and students who formerly went abroad to study with just such masters as form the faculty of the institution."

The same faculty which has been engaged for the school in San Francisco will also teach in Los Angeles, where the management is in the able care of L. E. Behmer and Miss Rena MacDonald. "The fact that this faculty will thus be enabled to remain in California for three months," said Miss Seckels, "will enable students from the East and Middle West, and also from the Pacific Coast, to continue their studies for three months. And they will not have to interrupt the course of their study with the distinguished artists who during the winter season are obliged to fulfill concert engagements, thus being unable to devote all their time to lessons."

"Many artists and students from the Pacific Coast go East occasionally at great expense, including, besides tuition fees, transportation and living expenses, the latter being specially high in the East, to study with these same teachers. They must remain five months there to obtain the same amount of instruction which they obtain this summer in three months' intensive work, as concert engagements prevent these artists from giving regular lessons. Each of the teachers of the faculty will give two scholarships and the Master School has arranged for additional scholarships to encourage talent which is permitted to stagnate on account of lack of funds for a musical education."

Miss Seckels interviewed all the artists engaged for the school and found them more than eager to associate with Western musicians, and, owing to their high regard and friendship for Lazar S. Samoiloff, the director of the school, they, in some instances, made complete changes in their plans to enable them to come to California. Aside from giving instruction, each master will give a private recital for students only. Regarding further details about the personnel of the faculty Miss Seckels had this to say:

"The list of great masters to be with the Master School from May 1st to September 1st is evidence in itself of the great force for good this school will be in this country, for no finer group has ever been assembled," Miss Seckels said. The school has just been endowed with a fund of \$75,000 by Alice Campbell Macfarlane. Lazar S. Samoiloff, the distinguished vocal pedagogue of New York, will act as general director. On the staff of the school are Josef Lhevinne, the

noted piano virtuoso, and Sigismund Stojowski, the Polish pianist and disciple of Paderewski, who will have charge of the piano department. Samoiloff, who is the famous New York master of bel canto and the teacher of many famous artists, will have charge of the vocal department in addition to his duties as director. Julia Clausen, Metropolitan opera contralto, will also teach voice and coach in operatic repertoire, Andrea de Segura of the Metropolitan opera will have charge of the grand opera department and will give the first course in the West in operatic routine, stage department, makeup and repertoire and the staging of scenes from opera for practical experience.

Cesar Thomson will head the violin department, with Samuel Gardner, American artist and conductor, as his colleague. Felix Salmond will give instruction in cello and courses in ensemble playing. He is a noted English cellist. W. J. Henderson, the veteran critic of the New York Sun, will give a series of lectures. Annie Louise David, American harpist, will be in charge of the harp department. Emil J. Polak, coach for Jeritz, Matzenauer and many famous artists, will teach the art of accompanying and coach singers in repertoire. A. Kostelanetz will teach ear training and sight reading.

THOUSAND PEOPLE IN PAGEANT

More than 700 players, including principals and the various important groups in the cast of the Pageant of Youth, this week commenced daily rehearsals for the big production, which will be given the week of March 30th in the San Francisco Civic Auditorium in behalf of St. Ignatius College. The cast will be increased to approximately 1000 people.

Principals are rehearsing every night in the Auditorium under the supervision of Rev. Thomas J. Flaherty, S. J., stage director. In a score of Catholic schools and colleges about the bay the 700 dancers and other participants in the colorful scenes of the musical masque are being trained daily under the direction of Miss Gladys Kenney and Edward Dougherty, assistant stage directors. An orchestra of symphonic proportions is being assembled by Achille Artiges, musical director. The suite of offices occupied by pageant headquarters in the Phelan building is the clearing house for the tremendous work involved in the presentation of so potent a production. Rev. R. A. Gleeson, S. J., of St. Ignatius College, is the directing head of all activities.

A cable from Munich reports that on January 21st, a son was born there to Mme. Sigrid Onegin-Penzoldt. Mme. Onegin is considered one of the greatest contraltos appearing in opera and concert today.

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GETTING READY FOR FESTIVAL

Chorus Rehearsing Effectively Under Hans Leschke—Soloists Selected for Concerts—Interest Growing Throughout Pacific Coast

Only about eight weeks separate us from the second San Francisco Spring Music Festival, and it is not too early to urge all music lovers on the Pacific Coast to get ready with their plans to attend this event. Nothing in magnitude or artistic excellence has ever been attempted in the Pacific West exactly like this festival, and those who were present last year and understand the value of the music and the performance will be ready to testify to this contention. While the Pacific Coast Musical Review would prefer to see Pacific Coast artists of distinction in the principal solo parts, the fact that artists of national or international reputation are chosen does not dim our enthusiasm for these incomparable events. If you want to fight for musical progress, you must fight listlessly, without any personal or selfish motive, and with your heart and soul.

The question that arises is not who has been engaged, nor whether any special artists are recognized, nor whether the chorus is paid or not. The sole question that must be answered is: Do these musical festivals help musical progress in the Pacific West, or do they not help? If they do, and surely there is no one within reach of these men who can say that they are injurious, then it is the duty of every member of the profession and the musical public to see to it that they are unprecedent financial successes. Alfred Hertz, the chorus and the

soloists and orchestra will see that they are artistic successes.

It is time for the Pacific Coast to get out of its lethargy and indifference and emulate the example of the world's great music centers by shedding its provincialism, which restricts so many worthy endeavors to purely local limitations. Let us do something once in a while that is Coast-wide in effect and influence. The Music Club Convention in Portland is such an event, the Summer Concerts in Hollywood Bowl, Los Angeles, is such an occasion, the annual Spring Music Festivals in San Francisco belong to this class of Coast-wide enterprises. San Franciscans have gone to Los Angeles for their summer symphony concerts. Californians will go to Portland, Oregon, for the club convention. Is it not reasonable to expect that Oregonians, Washingtonians and music lovers from Southern California will come to the San Francisco festival? We believe they will come.

And if they do, should they not find San Franciscans and all Bay musical interests combined and solidified in their enthusiasm and energy and not split up by factional strife arising from personal prejudices? Surely, all friends of music will agree with us that we should work like one person toward the success of the enterprise. Rehearsals have been progressing splendidly. Dr. Hans Leschke is a master of his craft. To rehearse with him is like taking a lesson in ensemble singing. It would cost as much as any master class course to learn what Dr. Leschke imparts in the way of musical information. Here it is to be obtained free. The 600 men and women now rehearsing cannot express themselves with too much

enthusiasm about the work they are doing. The soloists of international reputation have been selected and will be presently announced. In the meantime, let us all put our shoulder to the wheel and boost for the festival with every ounce of energy and wholeheartedness at our disposal.

ALBERT E. RUFF SUMMER COURSE

The announcement that Albert E. Ruff would again conduct a master vocal class at the Zoellner Conservatory during June and July has aroused considerable interest, because of the high standing of this teacher of artist celebrities. He is not only conversant with his special branch of the art, but also has made a study of the violin under Schradieck, piano under Reinecke, and composition under Richter.

In bringing Mr. Ruff to Los Angeles, the Zoellner Conservatory is offering no teacher of doubtful quality, for the list of artists who have studied with him includes many of the foremost singers of the day. Prospective students would do well to secure lesson time with Mr. Ruff well in advance of his arrival in Los Angeles.

He studied at the University of Leipzig with the throat specialist, Dr. Carl Ludwig Merkel, author of the book, "The Larynx." Indeed, there are few teachers who can lay claim to such a list of famous stars as pupils, among whom are Geraldine Farrar, Anna Fitziu, Marjorie Dodge, Paul Reimers, Anna Cize and Olive Fremstad. He gained especial fame not long ago in traveling with Geraldine Farrar and coaching her every day in her private car, on repertoire, which she later embodied in her song recital programs.

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NEW YORK CITY, January 8, 1925
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*Very cordially yours
 Claire Dux.*

SYMPHONY AND OTHER CONCERTS

Musical Season, Now at Its Height, Gives Concert Goers Opportunities to Hear Foremost Artists in Representative Programs

By ALFRED METZGER

Eighth Pair of Symphony Concerts—The eighth pair of symphony concerts under the direction of Alfred Hertz were given by the San Francisco Symphony Orchestra at the Curran Theatre on Friday and Sunday afternoons, February 6th and 8th. The introductory number of the program consisted of Academic Festival Overture by Brahms, that joyous and exhilarating medley of college songs which, when played with that buoyancy and spirit which Mr. Hertz knows so well how to apply, always arouses a musical audience to hearty manifestations of approval. The feature and novelty of the program consisted of three Jewish poems by Ernest Bloch, subdivided into Dance, Rite and Funeral Procession. We have heard sufficient compositions by Bloch this season to have become familiarized with that master's principal characteristics. These poems are in line with the ideas contained in former works. They represent an emotional depth of gripping intensity and are endowed with that sentiment of Oriental mellowness which forms such a consistent part of Hebrew melodies.

The Dance contained the essence of rejoicing and festive mood. The Rite emphasized religious adulation and fervor, and The Funeral Procession demonstrated the uttermost despair and anguish of which the human being is capable. Mr. Bloch paints his tone picture in unmistakable colors, at times putting on these shadings with rather heavy strokes. But he accomplishes his purpose. No one can mistake the depths of despair he can sound nor the heights of joy he attains. Mr. Hertz and the San Francisco Symphony Orchestra certainly did justice to the work and, judging from the applause, the audience was pleased with the compositions and the performance.

Cesar Franck's Symphony in D minor formed the close of the program and its vigorous, "meaty" phrases were accentuated with splendid fire, while the softer nuances were colored with delicate shades and ef-

fectively blended harmonies. It was a memorable program, skillfully presented.

Fifth Municipal Symphony Concert—The fifth and final Municipal Symphony Pop concert was given at the Exposition Auditorium on Tuesday evening, February 10th, in the presence of an audience of nearly 10,000 people. Considering the fact that it was raining torrents, such a loyalty on the part of San Francisco's music patrons is certainly astounding. This influx of thousands of music lovers is even more creditable to this city when it is known that the program was an all-Wagner event. The orchestral numbers included Prelude to Parsifal, Bacchanale from Tannhauser, Introduction to Act III from Lohengrin, Prize Song from The Mastersingers, Finale to The Rhinegold (Entrance of the Gods Into Walhalla). Alfred Hertz's world-wide fame as Wagnerian conductor has been so well established, and the compositions of Richard Wagner are so universally admired that further detailed review of the brilliant and thrilling performance need hardly be added at this time. The greatest praise that can be bestowed upon Mr. Hertz is the fact that the oftener you hear him conduct Wagnerian compositions the more eager you are to hear him do so again and again. You never tire of listening to Mr. Hertz direct Wagnerian works. Indeed we cannot think of one conductor who impresses us so much with this phase of musical art as Mr. Hertz does. It is a privilege to hear him.

During the interpretation of the Tannhauser Bacchanale a section of the Festival Chorus sang a few phrases in a manner that proved the splendid training this organization is receiving from Dr. Leschke. The blending of the voices was delightful and the phrasing intelligent and artistic. Florence Easton was the soloist on this occasion. Elsa's Dream from Lohengrin, Die Thure Halle from Tannhauser and Love Death from Tristan and Isolde. She revealed a fine dramatic soprano voice and sang with gratifying emotional expression. However, in employing the high tones, she was not always steady nor did she attain that fervor and fiery emphasis which the great Wagnerian interpreter so easily demonstrates. This was specially noticeable in the Tannhauser and Isolde arias, where the high tones should float easily above the

vigorous phrases of the orchestra. No strain should be required to sing those notes, for they can be heard no matter how loud the orchestra may play.

J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, under whose auspices these municipal concerts are given, expressed, in the name of the Mayor and Board of Supervisors, gratification over the artistic and financial success of the enterprise, eulogized Mr. Hertz in the most enthusiastic and well merited manner, attracted attention to the forthcoming Spring Music Festival which is now being prepared, and announced the continuation of these concerts for next season. The demonstration that followed Mr. Hayden's reference to Mr. Hertz and the continuation of the concerts showed the universal approval of the 10,000 people present.

Concerts by Visiting Artists

Vladimir De Pachmann gave his farewell concert in San Francisco on Sunday afternoon, February 8th, at the new Columbia Theatre in the presence of an audience that packed that large auditorium from top to bottom. Indeed hundreds of people were turned away, unable to gain admittance. The master was at his best and proved himself possessed of that same delicacy of touch, that same suavity of interpretation, that same individuality of style and execution and that same unique accompaniment of verbal comments that form such a characteristic feature of his concerts. Nothing can he said any more to that which has so often been said of De Pachmann. He stands by himself. He is an artist of rare attainments. His sincerity and his assurance are childlike in their frankness, and his interpretation of Chopin remains the outstanding conception of that master's genius. While his interpretation of Beethoven, Schumann and Brahms might have contained just a bit more vigor, he nevertheless brought out many spots of beauty and enthused his hearers with everything he did.

The Roman Choir, under the direction of Cav. Angelo Negri, made its first appearance in San Francisco on Sunday afternoon, February 8th, at the Exposition Auditorium in the presence of more than 6000 people. The program consisted of two parts—compositions of ecclesiastical music and composi-

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tions by operatic composers. This organization must be considered principally from the standpoint of the ensemble and not as individual singers. The vocal material when used in ensemble singing was exceptionally fine. The voices blended excellently and the intonation was clean and precise. Possibly the best ensemble work done on this occasion was the interpretation of Muller's Return of the Sheep, which gave the choir an opportunity to show its skill in phrasing and coloring.

The spontaneity with which the choir obtained its correctly intoned attacks was astounding. Usually the leader gives the tone by means of a tuning instrument, but the Roman Choir needs no such assistance. It begins its numbers spontaneously and quickly, and as far as we observed, with accuracy as to pitch. The intonation is in the main clean. Specially delightful are the boy sopranos and tenors. The Roman Choir will give another concert at the Exposition Auditorium on Sunday afternoon, March 8th, and those interested in chorus singing should find time to listen to this organization, as it really is an exceptionally well equipped body of singers.

CHAMBER MUSIC CONCERT

The series of three short quartet pieces to be heard on Tuesday evening, February 17th, at the concert of the Chamber Music

Society in Scottish Rite Hall, are of great interest and importance.

H. Waldo Warner, whose "Scherzo" will be heard, will be remembered as the violist of the London String Quartet. He is likewise one of England's leading modern composers. His style is graceful and charming and, like his contemporary, Frank Bridge, he knows how to use the modern idiom in a logical and purposeful way. Mr. Warner sent the Chamber Music Society this lovely bit in acknowledgment of a strong mutual friendship. It is part of one of his string quartets.

Alfredo Casella, whose "Valse Ridicule" will be heard, is one of the most discussed writers of the modern Italian school. His work is daring and colorful and his sense of humor irresistible. In his "Valse Ridicule," part of a suite for string quartet, he paints an amusing impression of what has become of the ancient waltz in this modern age of futurism and jazz.

Ernest Bloch is represented by his "Pastorale" from his great string quartet. Bloch is acknowledged today as probably the profoundest musical creative genius since Beethoven. Not only a master musician, but a great philosopher and savant, he is an outstanding world figure. What Einstein is to science, Bloch is to music. The "Pastorale" is a marvelous thing of mystic atmospheric beauty, one of those things which is listened to with bated breath and complete esthetic satisfaction.

These numbers form the middle part of an unusually fine program which includes Smetana's wonderfully colorful string quartet "From My Life" and Haydn's immortal quartet in D major.

The San Francisco Musical Club gave its first February concert on Thursday morning, February 5th. Anthony Linden and Eva Garcia interpreted Schubert's Introduction, Theme and Variation, for flute and piano, in a manner to delight every one of the large audience of music lovers. Both

musicians are among the prominent artists of the Pacific West and on this occasion they added to their long series of triumphs. Mrs. Frank Ostrander distinguished herself by singing a group of three Schumann songs composed to poems by Byron and was rewarded with enthusiastic applause for the discriminating manner in which she interpreted them. Sally Osborne played several piano compositions by Schumann with that technical and musical judgment which has established for her a solid reputation in this community. Flora Howell Bruner, Mrs. Frank Ostrander, Mrs. Edward Lichtenberg and Mrs. Leon Jones interpreted Schubert's setting of Coronach from Scott's Lady of the Lake, and the same composer's setting of the Twenty-third Psalm with excellent voices and even tone balance in an excellent ensemble. These same artists, with the addition of Mrs. Byron MacDonald, sang Schubert's Serenade for five voices, written to words by Grillparzer, with splendid effect.

Miss Ellen Edwards, pianist, and Marie Partridge Price, soprano, were the attractions at Ida G. Scott's Fortnightly in the Colonial ballroom of the Hotel St. Francis on Monday evening, February 2d. The program was originally to have been given by Elizabeth Whitter, mezzo soprano; Louis Ford, violinist, and Gyula Ormay, pianist, but owing to sickness the change was made necessary. Special interest had been shown in the prospective presentation of Respighi's Sonata in B minor, which was to have been played by Messrs. Ormay and Ford. However, the audience expressed great pleasure in Miss Edwards' musically interpretation of compositions by Bach and some of the modern works, while Miss Price interpreted effectively French and Italian arias.

Claire Dux, a great favorite in this city, has been resting a few days in Chicago, after which her many engagements will keep her busy almost daily. Her second New York recital this season took place in Aeolian Hall, February 15th.

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MUSIC IN BERKELEY

Berkeley, Jan. 29, 1925.

The San Francisco Symphony Orchestra was heard Thursday evening in the Harmon Gymnasium in the third concert of the season, under the direction of Alfred Hertz. The program opened with Beethoven's "Leonore Overture" No. 3, which was given with strength and passion. Louis Persinger was recalled many times after his brilliant rendition of the Max Bruch "Concerto" in G minor for violin and orchestra. Other numbers on the program included the "Tone Poem," from "Don Juan" (Richard Strauss), and the "Prelude" and "Love-Death" from "Tristan and Isolde" (Wagner).

"The Evolution of Music" is an interesting course of lectures and recitals which is being given at the Armstrong Auditorium, under the direction of Ida G. Scott. An eighteenth century program of music and dances will be interpreted tomorrow evening by Marie Partridge Price, soprano; Grace Burroughs, dancer, and Ellen Edwards, pianist.

The musical program given in connection with the marriage of Miss Vera Walker and Harold Kirby at St. Mark's church, Thursday evening, was elaborate and impressive. The California String Quartet, including Scott Elder and Edwin Cyker, first and second violins; Joseph Walters, viola, and Winston Petty, cello, gave a half-hour of chamber music preceding the ceremony.

The Grace Cathedral Choir contributed some splendid numbers with Wheeler Beckett at the organ. Other numbers included "O Thou, Thine Teldest Good Tidings" from "The Messiah" (Handel) by Blanche Hamilton Fox, contralto; "If With All Your Hearts" from "Elijah" (Mendelssohn) by Lawrence Strauss, tenor, and wedding music composed by Wheeler Beckett, who later played the Mendelssohn "Wedding March." At the reception which followed the wedding, musical numbers were given by a string quartet and Mrs. Walter Chesterman, soprano, with Nadine Shepard at the piano.

EVOLUTION OF MUSIC

Last week's February 7th, program, for the series on the "Evolution of Music," following the lecture on the early symphonists by Arthur Bliss, was a sonata recital by Lajos Fenster, violin, and Violet Fenster Blagg, piano. They rendered a sonata in F major (Josef Haydn), sonata in C major (Wolfgang Mozart), sonata in F major, Op. 24 (Ludwig van Beethoven).

Lajos Fenster, a member of the San Francisco Symphony, is one of the young artists of whom San Francisco is justly proud. To a technical facility that finds no difficulties and a beautiful tone, is added an interpretation that is always satisfying. Several years

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spent abroad in study and, in concertizing gave a brilliant finish to an education, splendidly begun with his father, himself a fine violinist. On his tour abroad he was accompanied by his sister, Violet, who appeared in recitals with him. This was the fifth program on the music appreciation series being given Saturday mornings at 11:00 o'clock in the Native Sons Hall here, and in Berkeley, the Friday evening before in the Armstrong School of Business, under the direction of Ida G. Scott.

cisco. She studied with Jules Loeb, the famous cellist and teacher, and did work under Vincent d'Indy, the composer. She has the distinction of being the only American cellist to have been awarded the Premier Prix and the only American in twenty years to have graduated with first honors from the Conservatoire Nationale de Paris.

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Come to My Heart.....	English
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Brown Bird Singing.....	Wood
Land of Might Have Been.....	Novello
Rose Marie of Normandy.....	De Rio
Spring Comes Laughing.....	Carew
Beauty of Love.....	Carew
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Love's a Merchant.....	Carew
The Market.....	Carew
Among the Willows.....	Phillips
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Lulu J. Blumberg announces that the Wind Instrument Ensemble of San Francisco will be assisting artists at the concert of the Stanford Glee Club on Friday evening, February 27th, at Stanford University. The ensemble will contribute two groups to the program and will accompany the glee club in two numbers that are being arranged by Warren D. Allen, organist and conductor of the glee club.

Flori Gough, the young San Francisco cellist who carried off all the first honors of the Conservatory of Paris at her graduation last June, will be presented in concert on Monday evening, March 16th, in the ballroom of the Fairmont hotel by Lulu J. Blumberg. Flori will be remembered, when she appeared in concert just before her departure for Europe, as a pupil of Stanislas Bem, the well known cellist of San Fran-

CHAMBER MUSIC SOCIETY

SCOTTISH RITE HALL

Tuesday Evening, February 17th,
at 8:15 sharp

PROGRAM

Quartet—"From My Life".....	Smetana
Scherzo.....	Warner
Value Ridicule.....	Castella
Pastorale.....	Black
Quartet D Major.....	Haydn

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Curran Theatre

Friday, February 20th 3:00 p. m.
Sunday, February 22d 2:45 p. m.
Soloist: Walter Ferner, Cellist

PROGRAM

Symphony in G minor.....Mozart
Concerto, D minor, for Violoncello...Lalo
WALTER FERNER

A Negro Rhapsody.....Rubin Goldmark
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Curran Theatre

Sunday, March 1st, 2:45 p. m.
Soloist: Artur Argiewicz, Violinist

PROGRAM

Suite, Opus 19.....Dohnanyi
Concerto for Violin, D minor, *Vieuxtemps*
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Valse Triste.....Sibelius
Menuet.....Bocherini
Polonaise in E major.....Liszt
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PENDING MUSICAL EVENTS



OPPENHEIMER ATTRACTIONS

Alfred Cortot—Despite the fact that he dislikes all forms of publicity stunts, Alfred Cortot, the famous French pianist who will give a single recital in San Francisco at the Columbia Theatre on Sunday afternoon, February 22d, is known to every music lover in America. His success—and it has been a great one—has been won, not by the exploitation of eccentricities, but by his superlative merits as an artist. This popularity is not restricted to the United States, for Cortot's vogue is world-wide and his artistic services are as much in demand in England, France, Germany and Continental Europe as they are in this country.

But three months this year will be devoted to an American recital tour, and during that time between sixty and seventy-five appearances have been booked for the French master. During the week that has been allotted to California only one appearance in San Francisco is available, and on this occasion Cortot will render a representative program which will include the Beethoven Moonlight Sonata, Schumann's Carnival, Debussy's Children's Corner and a group of twelve Chopin Etudes from Op. 10 and 25.

Paul Whiteman's coming appearance in San Francisco will signalize the high-water mark of the musical season. Thousands of his admirers will assemble at Scottish Rite Hall during his visit. He is scheduled to give five programs with his concert orchestra, on Friday night, Saturday afternoon and night, and Sunday afternoon and night (February 27th, 28th and March 1st). While Whiteman's programs are of a popular character, there is on each list a suit-

iciency of serious and important arrangements to warrant the famous director's claim to presenting an entertainment in American music which traces the development of native musical art from the early stages of blatant jazz to the finished product of today. The ticket sale, now in progress at Sherman, Clay & Co., shows every indication that each Whiteman appearance will fill Scottish Rite Hall to its complete capacity.

The De Reszke Singers—One of the outstanding novelties of the current musical season will be the scheduled recital in the Fairmont Hotel Gold Ballroom on Monday afternoon, February 23d, to be furnished by the De Reszke Singers, and the harpist, Mildred Dilling. The De Reszkes form a male quartet of the most extraordinary calibre. The musical merits, of the organization are said to include an admirable unity and thorough knowledge of the unusual music which they render. Four Americans—Hardesty Johnson, Erwyn Mutch, Floyd Townsley and Sigurd Nelson—pupils of Jean De Reszke in Paris, joined a few years back to render the finer forms of vocal quartet music at Monte Carlo. Their success was immediate. Paris, London and finally New York succumbed to their unique art, and their first American tour, now in progress,

is proving a series of triumphs in every large music center. Theirs is practically a revival of a forgotten art, for they have brought to light masterpieces centuries old and on their splendid program are, contrasted these, works of modern composers specially written for their use. Their appearance here will be on the Alice Seckels Matinee Series, and the program to be given is as follows: (a) Serenade d'Hiver (C. Saint Saens), (b) Languir me fair (Chanson Française, XVII Century) (Claude Le Jeune), (c) Dieu te garde voisin Thibaut (Chanson Française) (Anonymous) (1504-1614), (d) Lady, Why Grieve You Still Me? (Old English Madrigal) (Thomas Morley) (1504) (e) Lure, Falconer's Lure (Old English Madrigal) (John Bennett) (1614), (f) The De Reszke Singers; (g) Impropru Caprice (Pierne) (h) Bourree (J. S. Bach), (i) The Fontaine (Zabel), Miss Dilling; studies in imitation by Herbert Hughes; (a) There Was an Old Woman Who Lived in a Shoe (after Brahms), (b) Mary Had a Little Lamb (after Delibes), (c) Simple Simon (after Corelli), (d) Doctor Foster (after Handel) (The De Reszke Singers); (a) 'Tis Me, O Lord (Negro spiritual) (arr. by H. T. Burleigh), (b) Scandalize My Name (Negro folk song) (arr. by H. T. Burleigh), (c) Were You There (Negro spiritual) (arr. by H. T. Burleigh), (d) Heav'n, Heav'n (1 Got a Robe)

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Pavlova—As the time for Pavlova's farewell appearance in this city approaches, interest centers very generally upon the great ballet event which bids fair to eclipse both in magnificence of production and artistic presentation anything the Russian danseuse has ever attempted here. Anna Pavlova's repertoire, carefully selected and worked out for the dancer's farewell in San Francisco, is nothing short of astonishing, while

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the immense volume of scenic and costuming equipment, lighting effects and stage properties required for the offerings of the Ballet Russe would provide amazeement for one not intimately connected with the operatic or theatrical world. The arrangement of ballets during the San Francisco engagement will be as follows: Monday night, Don Quixote; Tuesday night, Chopiniana and Autumn Leaves; Wednesday afternoon, Coppelia and Snowflakes; Wednesday evening, Sleeping Beauty and Anarilla; Thursday evening, Don Quixote; Friday evening, Invitation to the Dance and Fairy Doll; Saturday afternoon, Don Quixote; Saturday evening, Magic Flue and Chopiniana. There

will be an almost complete change of diversissements at each performance. Tickets for all performances are now on sale at Sherman, Clay & Co.

Chaliapin—But a single recital will be given in San Francisco this season by Feodor Chaliapin, the great Russian bass-baritone. In order to accommodate the throng that will want to hear this favorite artist, whose concert appearances always signalize a great outpouring of his admirers, Manager Selby C. Oppenheimer has engaged the Civic Auditorium, and Chaliapin will sing there on Sunday afternoon, March 22d. To fulfill this engagement the great Russian will make a special trip to this city from Washington, D. C., where he closes with the Chicago Opera Company on March 14th, arriving a couple of days before his concert in order to rest here and be at his best for the event. Mail orders for the Chaliapin recital are now being received by Manager Oppenheimer.

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ALICE SECKELS' ATTRACTIONS

Katharine Vander Roest, New York pianist, who was introduced to San Francisco in recital last November at the residence of Mrs. Frederick J. Koster, and who so delighted her hearers at that time, is to give a public recital under the management of Alice Seckels, on Monday afternoon, March 2d, in the Italian Room of the Hotel St. Francis. Miss Vander Roest has had unusual opportunities, having studied with Isidore Philipp, Harold Bauer, Richard Epstein and Ethel Leginska. It was under the latter's sponsorship that she made a very

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ELWYN ARTISTS' SERIES

Albert Spalding—"There is something romantic about violins that holds the deepest kind of interest for many people who themselves are not violinists," says Albert Spalding, the nation's supreme violinist, who appears here Friday evening, February 20th, at Scottish Rite Hall under the management of the Elwyn Concert Bureau. "The very simplicity of the instrument seems to add to its mystery and magic." Thousands of violin enthusiasts will, therefore be glad to know that the American violinist possesses one of the most valuable Guarnerius instruments in existence. It is known as one of the Joseph Guarnerius del Gesu models, made in 1735. It is in a beautiful state of preservation, showing with what loving care it has been treated for nearly two hundred years. The varnish is almost perfectly intact, and it melts from a deep wine color to a cherry red. The back is one piece and presents a gorgeous luminous transparency. The violin is unusually large and shows a boldness of design characteristic of Guarnerius at his best. Of the tone, it is useless to speak, for naturally it is rich beyond words.

Roland Hayes, now famous negro tenor, makes his first San Francisco appearance on Sunday afternoon, February 22d, at Beatty's Casino, under management of the Elwyn Concert Bureau. Roland Hayes, who, according to authenticated accounts, has created a veritable furor, not alone in Boston, New York and Detroit, where he appeared as soloist with the symphony orchestras of those cities, but also in the capitals of Europe, including a "command" recital at Buckingham Palace, under sunnions from King George V. Every paper in Vienna gives Hayes' debut the very highest praise. The Volks-Zeitung declared: "Where have we heard such singing before? Such an outpouring of the tenor voice, with qualities almost feminine! Such fanatical spinning out of notes! Such abandon to the beauty and sentiment of the phrase! Such delicate shading from piano to a sixfold pianissimo! Where have we heard so striking a performance—a fluctuation between nature herself and the highest artistry? A highly interesting evening, which offered much to hear and see, and a great deal to think about."

successful debut in London, three years ago. Miss Vander Roest will present the following program: Variations in F major (Beehoven); Organ Fantasia and Fugue (Timmor-Bach); Ballad in F major, Etude in G flat, prelude in D minor, prelude in F major, Polonaise in A flat (Chopin); Eagle (MacJowell), March Wind (MacDowell), Rhapsodie in F sharp minor (Dohnanyi), Etude in F minor (Dohnanyi), Poem, op. 31 No. 1 (Scriabins); Poem, op. 32, No. 2 (Scriabins); Alborado del Gracioso (Ravel).

Alaskan Legends—An evening of music devoted to Alaskan legends, set to music and played by Bertha Weber, California composer-pianist, and poems of Robert W. Service, interpreted by Elizabeth Fuller, will be an interesting departure from the conventional recital. The Italian Room of the Hotel St. Francis will be the setting for this concert on the evening of Tuesday, March 3d, under Alice Seckels' direction. Bertha Weber is well known in California

as a composer, and Mrs. Fuller has had wide experience in delivering the poet's message and bringing it before an audience with charm of manner coupled with the beauty and originality of her introductions to the poems.

Noah Steinberg, pianist, who has recently come to San Francisco and was introduced at an afternoon by Mrs. Sidney Van Wyck, will be heard in his own recital on Thursday afternoon, March 5th, in the ballroom of the Fairmont Hotel, under Alice Seckels' direction. Mr. Steinberg is an artist of distinct accomplishment and his presence in San Francisco is an asset which will be welcomed by musicians and music lovers alike. Mr. Steinberg came recently to San Francisco from Europe. He has studied composition under Anton Urspruch, a pupil of Liszt, who became so much interested in him that he accepted him, at that time, as his only pupil. He studied piano under Arthur Schnabel and Carl Wolfsohn of Chicago, who was the teacher of Fanny Bloomfield-Zeiser. Mr. Steinberg's concert appearances have been many, he having appeared before the Queen of Belgium and the former Empress of Germany. For years he has held master classes in Vienna and Frankfurt. He became a big factor in the musical circles of the latter city, where he had made his home in later years. Mr. Steinberg will reach in San Francisco during the coming season, at his studio, 3404 Clay street.

Faith Merriman Concert—Musical and social interest both surround the name of Miss Faith Merriman of Santa Barbara and this city, who will be presented in recital here by Ida G. Scott February 24th at the Hotel St. Francis. Miss Merriman, a dramatic soprano, has frequently been before the public eye in her musical attainments, having given concerts in this bay region, in Santa Barbara and Washington, D. C., besides other cities. She has had many advantages aside from that of music, being a graduate of Vassar with a degree from the music and dramatic departments of Columbia University. She is the daughter of the late Dr. H. P. Merriman of Chicago, a physician of note, and of Mrs. H. P. Merriman, whose home is now in Santa Barbara, and a niece of ex-Congresswoman Alice M. Robertson of Oklahoma. The Robertson family, through three generations, have devoted

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much of their interest to missionary work among the Indians and Miss Merriman has had the advantage of much travel, spending some time in Japan a few years ago, where she studied the Japanese and their artistic proclivities, while teaching music and English.

The San Francisco Musical Club, Mrs. Horatio F. Stoll, president, will hold its next regular meeting Thursday morning, February 19th, in the ballroom of the Fairmont hotel at 10:30, sharp. Mrs. Louise Van Ogle, lecturer of note, has been engaged to give an outline and analysis of the opera, Khovanschina, by the great Russian composer, Moussorgsky. It has been rarely given and is little known outside of Russia. The composer, with unflinching courage and calm conviction, graphically depicts in this music the revolutionary and emotional sentiments of his time. Mrs. Van Ogle will be assisted by Mrs. Cyrus Anderson, mezzo contralto, and W. S. Morse, baritone. Mrs. Ashley R. Faulk is chairman of the program committee.

DELIGHTFUL STUDIO MUSICALE

A delightful studio musicale was given on Saturday afternoon, February 7th, by advanced pupils of Elizabeth Simpson at her attractive Berkeley studio. Several professional members of Miss Simpson's coaching class, who are to be heard in concert in the

baritone
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The Radio Artist

ANNOUNCING OUR RADIO DEPARTMENT

BEGINNING with the next issue the Musical Review will introduce a decided innovation in the musical publication field with the inauguration of a radio department under the heading "The Radio Artist." With all of the leading music houses seriously taking up the sale of radio sets and many of our leading musicians assisting with the broadcast programs the Musical Review delights in being the first music paper to take a hand in this great new field of music.

It is not our idea to take up radio in a general way but to feature the artists and musicians who lend their names and ability to raise the standard of radio programs.

To you who have delighted the "listeners in" and to you who yet have to experience the great adventure, we extend this invitation to claim this department for your own.

near future, assisted in the excellent program, which was played with great charm and finish by the various talented young pianists. This event was the eighth of a series of studio concerts that are to continue through the season, the last one being largely devoted to a program of French music by Mme. Regis Michaud, assisted by Mrs. Thomas Arthur Rickard. The numbers played at this most recent event were as follows: Sonata Tragica (MacDowell), Prelude and Fugue, A flat major (Bach), Sonata Appassionata (Beethoven), Helen Eugenia Merchant; Fantasia, D minor (Mozart), Aria (Cesar Franck), Melodie Italienne (Moszkowski), Madame Regis Michaud; Concerto, C major (Beethoven), Mary Robin Steiner (orchestral accompaniment on second piano by Miss Simpson); Prelude, F sharp major (Chopin), George Kelly; Etude, E major (Chopin), Prelude, B flat minor (Chopin), Polonaise, A flat major (Chopin), Etude, A flat (Schlozer), Lincoln S. Batchelder; Fille aux cheveux de lin (Debussy), Phalines (Isidor Phillip), Ethel Long Martin; Romance (La Forge), En Antonne (Chaminade), Rigaudon (MacDowell), Valcic (John Mokjres), Ballade, G minor (Chopin), Helen Vallon; Concerto, D minor (Rubinstein), Lincoln S. Batchelder (orchestral accompaniment on second piano).

WARFIELD THEATRE

Milton Sills, who for many, many weeks has apparently been in hiding as far as downtown Market street theatres are concerned, will reappear again next week when he comes to Loew's Warfield, playing with Viola Dana in "As Man Desires." These two picture stars, who have played together on many former occasions, are this time appearing in a colorful and highly romantic story of the Orient and the South Sea Isles.

The salt tang of the South Seas is nicely intermingled with the mysticism of the Orient in this strange play adapted from Gene Wright's novel, "Pandora La Croix."

Sills and the petite Viola occupy the center of interest throughout.

Sills in this one begins as an army surgeon who flees for his life after becoming enmeshed in a murder scandal. Later he is found in the South Sea isles as a swash-buckling captain of a dingy pearl fishing schooner. In this atmosphere Sills is always at his best, giving real manly two-listed battles with the realism that only he knows how to portray. It is just such virile characterizations as these that have gained for Sills his present popularity with countless thousands of theatre-goers.

Miss Dana has the role of a dusky, beautiful coquettish native dancing girl of Tahiti. This part is said to perfectly fit her flirtatious vivacity, and she easily makes it one of her very finest. Ruth Clifford and Rosemary Theyby, are excellent in the supporting cast, which includes a long list of well known favorites. Added to this will be a number of short reels, followed by E. Max Bradfield, "King of the Air," and his versatile band which has become one of the most popular on this Coast as a result of their lively entertainments over KPO.

NOTED ARTISTS FOR PRIZE OPERA

(Continued from page 1)

of American music and musicians which the profession has. This opera of his, of which we expect to say more in subsequent editions, is an excellent work and has been selected because of its value. True to its principles the American Federation of Music Clubs has chosen American artists to portray the roles. Those entrusted with the principal parts are: Forest Lamont, tenor of the Chicago Civic Opera Association, Marie Rappold, soprano, and Lawrence Tibbett, baritone of the Metropolitan Opera House, New York. The orchestra will consist of the Portland Symphony Orchestra.

Anyone who wishes to leave the city for a summer vacation should now prepare plans to attend the national convention of the music clubs in Portland. Only once before has this national body met on the Pacific

Coast and this was in 1915 when Horatio Parker's Fairyland, with Alfred Hertz as conductor was given with brilliant success. It was on account of his being on the Pacific Coast at that time that the Musical Association of San Francisco was able to personally communicate with the distinguished conductor and secure him for the San Francisco Symphony Orchestra over which organization he has so successfully presided ever since.

The Pacific Musical Society will celebrate its seventeenth anniversary at the Fairmont hotel, Thursday evening, February 26th, at 8:30. The program will be

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Susanna.....Janet Malbon
Countess.....Beatrice Bhein
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Figaro.....Harold Dana
Count.....Jack Edward Hillman
Dr. Bartola.....Frederick Levin
Antonio.....Horace Hirschler
Don Basilio.....Frederic Hirschler
There will be an orchestra of fourteen pieces.

The past presidents will serve as hostesses.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

VOL. XLVII. No. 19

SAN FRANCISCO, MARCH 1, 1925

FIVE CENTS

FRANCE ESTABLISHES WORLD REGISTER FOR TEACHERS AND ARTISTS

Under Supervision of the Ministry of Beaux Arts the French Government Has Organized the Association Francaise d'Expansion et d'Echange Artistique, With Bureaus in All Large Cities of the World—
Miss Rebecca Godchaux in Charge of California Music Branch

By ALFRED METZGER

The French Government, through the Ministry of Beaux Arts, has founded the Association Francaise d'Expansion et d'Echange Artistique (The French Association of Artistic Expansion and Exchange) for the purpose of establishing a center of information for artistic activities, individualities, and institutions of all countries. Artists, teachers, composers, and, in fact, representatives of musical and other arts from all over the world will be registered in Paris and therefore accessible to anyone who seeks information about them. The Pacific Coast Musical Review is interested specially in the musical department of this Association. The French Government is entitled to the gratitude of all art-lovers for this exceptionally fine movement, for after this register is compiled, no artist, whether in Europe or in America, can create a wrong impression concerning his achievements or accomplishments. Anyone seeking information about any artist in the world may apply to the California representative of the Association and obtain all information collected by the Association's representatives throughout the world. This, of course, is only one instance of the value of this Association.

In addition to discovering the reputation of concert or opera artists it will be possible to obtain information about teachers, music schools, compositions, and indeed, anything connected with musical or other arts. Miss Rebecca Godchaux, 2620 Buchanan street, is the California representative of the music branch of the Association which the French Government has created through the influence of Alfred Cortot, the famous pianist.

The branch offices of the Association are divided into three branches, namely, music and dancing, plastic arts, and literary and dramatic. As already stated, Miss Godchaux is in charge of the music and dancing department, while two other representatives will eventually be appointed for the other two departments.

One of the specially valuable features of these bureaus is represented in the filing of reviews and other information of musical interest in the home office in Paris, which reviews and information are translated in all languages and represents musical information from all parts of the world collected through the branch offices. This record is examined and classified every day and kept up-to-date and supplemented by bibliographic and biographic records. The Association has already rendered invaluable services, as it has established bureaus in all

European countries and in many principal cities of the United States. It has been especially established for the purpose of creating friendly relations with artists and writers on art in all countries and furnishing them with any information they require. They naturally desire sources of association with the Pacific Coast for which purpose

card index where it will be easily accessible. Artists, writers and other musical representatives furnished by the various bureaus, included in the list on file in Paris, will receive through the representatives a questionnaire which they will fill out and which will also be filed in the home office.

Our readers will easily imagine how important this association will eventually become. It will prevent artists from making unreliable statements about their European successes before coming to America. It will give pupils intending to go to Europe accurate information as to the best schools or teachers to visit and whether or not certain prices quoted are reasonable. It will give information regarding the presentation of new operas or symphonic and other compositions. It will inform Americans about musical conditions in Europe. And last, but not least, it will create a bond of common interest in matters of art that will bind together the men and women of the world in a union which will do more toward the creation of permanent peace than all other mediums combined. Every one inclined to follow artistic paths should do his or her utmost to assist Miss Godchaux to make this Pacific Coast branch of the Association of Artistic Expansion and Exchange, established by the French Government, a great and lasting success.

WHO IS TO BLAME?

For the second time in seven years the San Francisco musical public has been presented with the spectacle of a singer, lacking in artistic qualifications and practical experience, being announced as a great artist and inducing gullible people to spend money on tickets. Seven years ago it was a pseudo Italian countess; this time it was a "mysterious" anonymity. Who is to blame for this abuse of the public's confidence? Is it the so-called artist who, unquestionably suffering from megalomania, like the man who says he is Napoleon and gives away property and titles, or is it the one who encourages such afflicted people to spend money? In both cases the Pacific Coast Musical Review refused to solicit advertising nor did it give any publicity, although suggestions were made to us to secure advertising. We regard people endowed with the fixed idea of being great when no facts exist for such assumption with pity and sympathy rather than scorn, and believe they should be encouraged to save their money rather than spend it uselessly.



ALICE SECKELS AND LAZAR S. SAMOILOFF
Manager and Director Respectively of the Master
School of Musical Arts of California

Miss Godchaux has been appointed as representative of the California musical department, with offices in San Francisco.

To make this huge international task the success which the French Government has a right to expect, and the importance of which will be readily appreciated, it is indispensable that the information department in San Francisco receives the hearty cooperation of everyone able to contribute information about musical matters such as concert programs, criticisms, music clubs, artists, teachers, etc., to Miss Godchaux. Whenever such information is received in Paris it will be classified and placed in a

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Season in Los Angeles

(A letter of appreciation from Roland Hayes)

The Editor, MUSICAL COURIER

LONDON, August 20, 1923.

I write to register with the editor of The Musical Courier—also giving him full permission to publish in his columns, if he will—my grateful thanks for correctly stating the facts with regard to who is rightly entitled to the claim of having prepared my vocal gifts for the world of artistic expression. It was for nine years that Mr. Arthur J. Hubbard, that eminent Maestro of Boston, worked with my talent—in season and out of season—and it is to him that I owe the bulk of my success as an artist.

It is true that I have consulted many different masters—all the finest that Europe affords on various matters respecting tradition in music literature—but I wish to say that as far as my study of singing is concerned, I owe all to Mr. Hubbard. His system of technique, his musicianship, his taste, and judgment in interpretation, I have never found excelled in any country I have visited. It will be the happiest moment of this year when I return in November for a three months tour in U. S. A. to chat with him (whom I regard as being not only the finest of instructors, but among the finest of human men) on experiences of the year and on matters to which only he holds the keys as far as my needs are in those certain things.

Again thanking you most kindly and with full recognition and appreciation of all for which the great Musical Courier stands. Believe me,

Sincerely yours,

(Signed) ROLAND HAYES.

EDITORIAL DISCUSSION

Judging from the numerous verbal and written compliments we have received after publication of the semi-monthly edition of the Pacific Coast Musical Review our new policy has met with approval on the part of the public and the profession. Increase in our advertising and subscription patronage furthermore proves that circulation, including partly paid subscription and partly free distribution, convinces the advertisers and subscribers that they are receiving more value for their money than they would if the paper retained its limited subscription list at the rate of three dollars a year.

The writer used to think that anything distributed free did not possess the value which is placed upon something that is paid for. He had reason to change this opinion a long while ago. For instance, if you find a dia-

mond on the sidewalk, the fact that you get it for nothing does not lessen the value of the diamond. If a teacher gives a talented pupil lessons for nothing, to aid him in his career, the fact that he does this has nothing to do with the actual value of such lessons. There are certain weekly publications like *The Saturday Evening Post* which, although charging five cents a copy, never receive anything from such sales price, the agents and postage eating up every cent of this amount. But in order to obtain the circulation which makes such a publication's advertising space valuable, they prefer to lose money on their subscription and street sale.

The Pacific Coast Musical Review needs large circulation for two reasons. First, because it must assure adequate return to its advertisers, and secondly, it must reach thousands of

people outside the profession in order to gain certain improvements and advantages for professional musicians. High prices for subscription, no matter how fine the publication may be, restricts its circulation to a narrow circle. Therefore, we have decided to charge a nominal fee of one dollar a year for our subscription when mailed to the home, and are distributing thousands of copies to anyone interested in music. Our paid subscription list is already increasing remarkably since the reduction in price, while our circulation has tripled and quadrupled. When a sufficient number of people have asked us to mail them the paper we shall discontinue the distribution of introductory copies. In the meantime we can guarantee our advertisers a bona fide California circulation superior to that of any other musical publication in this or any other country.

Gaetano Merola, director-general of the San Francisco Opera Association, who has recently returned from Europe, was guest of honor at the last meeting of the Musicians' Club. He gave interesting glimpses of his experiences in Europe, but did not take the members into his confidence regarding the plans of the association for next fall as he stated he could not do so before having reported to the board of directors of the association. He was enthusiastically received.

The Pacific Musical Society will give its next program at the Fairmont hotel on Thursday evening, March 12th. The artists will include: Hother Wismer, Margo Hughes, Lillian Hoffmeyer-Heyer, with Irene Miller at the piano, Mrs. John McGaw, pianist, and Harold Pracht with Maurice Michaels as accompanist.

Frances Wiener, violin pupil of Sigmund Anker, and Sam Rodetsky, piano pupil of Joseph George Jacobson, were the soloists in a program given before the American College Society on Thursday evening, January 29th. Miss Wiener played three of Mr. Jacobson's violin compositions, which were heartily applauded. She was accompanied by the composer. Sam Rodetsky played the Pastoral with Variations by Mozart, the Caravan by Joseph George Jacobson, and Liszt's Sixth Rhapsodie. Florence Reid and Vera Adelstein were soloists on a Washington Birthday program given by the KGO broadcasting station. Both are pupils of Joseph George Jacobson.

Fritz Lewin, a very accomplished piano pupil of Miss Maud Wellendorff, gave a recital at Sorosis Club last recently with exceptional success. He delighted a large audience with his discriminating interpretation of the following representative program: (a) Prelude, Fugue and Choral, Op. 35, No. 1, E minor (Mendelssohn), (b) Tempo di Ballo, D, (c) Toccata, D minor, (Scarlatti), (d) Andante con Variazioni, F

minor (Haydn); (a) Ballade, Op. 38, F, (b) Etude, Op. 10, No. 3, E, (c) Etude, Op. 25, No. 12, C minor, (d) Nocturne, Op. 37, No. 2, G, (e) Scherzo, Op. 31, Bb minor, (Chopin); (a) Arabesque No. 1, E, (b) Arabesque No. 2, G, (c) Prelude, Sarabande, Toccata, (Debussy).

The Next Regular Meeting of the San Francisco Musical Club will be held Thursday morning, March 5th, in the ballroom of the Fairmont hotel at 10:30 sharp. Mrs. Horatio F. Stoll, president. The program will be given by Marion de Guerre Steward, Mrs. Leonard Woolams, Mrs. Chas. W. Camm, Eva G. Atkinson, Edna Horan, Jean Allen. Preceding the program, an important business meeting will be held.

Sigmund Anker announces another debut recital of one of his prodigy pupils, Israel Rosenbaum, ten years of age, in the Colonial ballroom of the St. Francis hotel on Sunday evening, March 8th. Mr. Anker says that this young violinist has genuine talent and is the best boy violinist he has. The young musician will be assisted by Mme. Stella Raymond Vought, soprano, and Evelyn Biebesheimer will be at the piano. The program will be as follows: Part 1—Sonata No. 4 (W. A. Mozart), Allegro, Tempo Di Minuetto, Israel Rosenbaum; Aria, Bell Song from Lakme (Delibes), Stella Raymond Vought. Part 2—(a) Canzonetta (W. F. Ambrosio), (b) Kol Nidrei (Max Bruch), (c) Der Sohn der Haide (Kela Bela), Israel Rosenbaum. Songs by American composers—(a) The Bitterness of Love (Dunn), (b) Ma L'il Batteau (from Bayou Songs), (Strickland), (c) Song of the Open (La Forge), Stella Raymond Vought; Concerto No. 9 (Ch. De Beriot), Israel Rosenbaum.

Sergi Rachmaninoff, the famous Russian pianist-composer, appeared at the Columbia Theatre Sunday afternoon, February 15th, before a large and demonstrative audience. This master of the pianoforte is unquestionably one of the most satisfying interpreters of pianistic literature and the firm manner in which he produces his tone gives his interpretation an orchestral character such as few pianists possess. Without exhibiting the top-heavy force of Busoni's vigorous orchestral expression, he obtains the same results with beauty of tone and mellowness of touch. His seriousness is obvious and his depth of musicianship permeates every one of the numbers on his program. This great master is one of the most versatile disciples of the piano before the public today. No matter what compositions he interprets he does so with the intelligence and discrimination of one who is specially suited to give these works an individual expression. By this we mean he plays Chopin with the atmosphere of that composer's style, and the same is true of Beethoven, Debussy and others. The program was as follows: English Suite (Bach); Variations Serieuses (Mendelssohn); Sonata Appassionata (Beethoven); Funerailles (Liszt); (a) Etude Tableau, (b) Prelude (Rachmaninoff); Rhapsodie Espagnole (Liszt).

Vladimir Shavitch is the youngest in the eminent list of guest conductors with which the London Symphony Orchestra is regaling its subscribers this season. He had to combat the fog, yet there was a goodly number of music lovers to appreciate his brilliant conducting of Strauss' "Don Juan," and his well thought out, broadly conceived reading of Brahms' magnificent first symphony. He earned great salves of applause after both, as did also Mme. Tina Lerner, the soloist, who gave a virile performance of Tschai-kowsky's familiar piano concerto.—Musical Courier.

Lucien Muratore will create the tenor role next month at the Paris Grand Opera House in *La Naissance de la Lyre* by the French composer, Roussel.

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Notice to Subscribers

The subscription price of the Pacific Coast Musical Review has been reduced to \$1 a year, beginning with the issue of February 1st. Those who have paid the regular subscription price of \$3 prior to February 1st will be given extension equivalent to the difference between the new rate and the amount paid above the one-year rate dating from February 1st.

The Seventh Popular Concert, took place Sunday afternoon, February 15th. There were three numbers on the program that were heard for the first time in San Francisco on this occasion. Legend for Orchestra by Svendsen, Sigurd Jorsalfar (Grieg), and Concerto for Violin and Double Bass (Bottesini). All of them were delightfully interpreted and impressed the audience because of the melodious and graceful character, but the concerto was specially interesting on account of the unusual combination of instruments. Both Mr. Persinger and Mr. Giese are entitled to hearty praise for their musically performance, the latter having an especially difficult task in making his unwieldy instrument adapt itself to graceful phrasing and fulfilling such task with ease and skill. Two movements from Haydn's Surprise Symphony, Piarne's Serenade and Schubert's The Bee and Invitation to the Dance by Weber-Weingartner included the rest of the numbers of this delightful and enjoyable program. The enthusiasm of the audience was spontaneous and prolonged.

CONCERTS BY RESIDENT ARTISTS

Edouard Deru in Representative Violin
Recital—Debut of Wind Instrument
Ensemble

By ALFRED METZGER

Since the last issue of the Pacific Coast Musical Review several resident artists have made their appearance in concerts of their own. There are several more such concerts announced for the next two weeks. These concerts attract wide attention, although the audiences should be larger when the merit of the performances come into consideration.

Edouard Deru, the distinguished Belgian violinist, gave a recital in the Italian Room of the Hotel St. Francis on Thursday evening, February 12th, and if we may trust the attitude of the audience, he scored a decided success with a unique and singularly attractive program. He began this recital with the Bach concerto in E major, which he played with assurance and adequate consideration of its technical and musical features. In this he had the able assistance of Beatrice Anthony, a young pianist of exceptional merit and interpretative faculties. Mr. Deru, together with Olive Hyde and Arthur Nord, interpreted Vivaldi's Concerto for three violins in a manner to emphasize the melodic and gracefully designed technical phrases of the work. The three musicians were rewarded with an enthusiasm and delight on the part of their hearers that should have gladdened their hearts. The writer was unable to remain during the rest of the program as duties called him elsewhere so he could not review the following works which formed the balance of the program: Concerto in E major (J. S. Bach); Concerto for three violins (Antonio Vivaldi), with Olive Hyde and Grace Sime; Baal Shem (Three Pictures of Chassidic Life) (a) Nigun (Improvisation), (b) Vidui (Contrition), (c) Simchas Torah (Rejoicing) (Ernest Bloch); (d) Hebrew Melody (Joseph Achron), (b) Berceuse (Gabriel Faure), (c) Variations on a Theme by Corelli (Tartini-Kreisler), Beatrice Anthony, accompanist.

The Wind Instrument Ensemble of San Francisco made its bow to a San Francisco public Friday evening, February 13th, at the Fairmont Hotel, and won an immediate place in the affections of the music loving public. Considering the fact that the five musicians comprising this ensemble had not had that practical experience, which only years of constant playing together attains, it was truly astounding how fine an artistic effect their playing created. The Wind Instrument Ensemble consists of H. Benkman, flute; N. Zannini, clarinet; C. Addimando, oboe; E. Kubitschek, bassoon; Chas. E. Tryner, horn, and Isabelle Arndt presides at the piano. There is no more difficult instrument than a wind instrument. Intonation and shading represents an exceptionally tedious process of attainment. Those who heard these musicians certainly will gladly admit that they obtained great pleasure from listening to them.

Their tone is smooth and clean; their phrasing intelligent and musically. Technically they are routine musicians who easily obtain every effect expected of them by the composer. The compositions they played were all interesting, some of them exceptionally beautiful and fetching. The tone color effects were particularly delight-

ful and enjoyable, and we do not hesitate to predict that this ensemble will quickly ingratiate itself into the good will of our musical public and gain rapidly in popularity so that the next concert will no doubt find twice as many people in the Fairmont Ballroom as on this occasion; and that means that it will be crowded.

The program rendered on this occasion was as follows: Quintet—Suite, Op. 57 (Ch. Lefebvre), flute, oboe, clarinet, horn and bassoon; sextet—Divertissement, Op. 6 (Albert Roussel), flute, oboe, clarinet, horn, bassoon and piano; trio—(a) Musette, Op. 47 (G. Pfeiffer), oboe, clarinet and bassoon; quartet—(b) Gavotte—Rococo (Eugenio Pirani) (c) Whirlwind (Eugenio Pirani), flute, oboe, clarinet and bassoon; sextet—Gavotte et Tarantella, Op. 6 (Fritz Fuhrmeister), flute, oboe, clarinet, horn, bassoon and piano; quartet—Caprice, Op. 79 (sur des airs Danois et Russes) (C. Saint Saens), flute, oboe, clarinet and piano; sextet—Op. 6, B major (Ludwig Thuille), flute, oboe, clarinet, horn, bassoon and piano.

George Kruger, assisted by Mildred Epstein, vocalist; Joseph Salvato, pianist, and Norman Smith, accompanist, gave a concert at Sequoia Club on Thursday evening, January 29th, which was attended by a large and enthusiastic audience. The participating artists made an excellent impression and received enthusiastic applause from their audience, because of the conscientious and artistic manner in which they interpreted the various numbers on the following program: Concert Stuck Op. 79 (Weber), Joseph Salvato and George Kruger; (a) Deh vieni, non tardar (Le Nozze Di Figaro, (Mozart), (b) Nina (Pergolesi), (c) Caro Nome (Rigoletto) (Verdi), Mildred Epstein; Jardins sous la pluie (Debussy), Bird Song (Palmingen), Play of the Waves (Leschetizky); Nocturne, G major, Etude, G flat major, Ballade, Op. 47 (Chopin), George Kruger; (a) Lilacs (Rachmaninoff), (b) Slumber Song (Gretchaninow), (c) Lass with the Delicate Air (Arne); Brilliant Bird (Pearl of Brazil) (David), Mildred Epstein; La Campanella (Liszt), George Kruger.

Catherine de Vogel, the charming Dutch diseuse, will give a program of old French songs at the Fairmont Hotel, Saturday afternoon, March 7th, at 3:00 o'clock, in Laurel Court. She will be assisted by Lina Moll, at the piano.

Both ladies are former pupils of The Hague Conservatorium. Mme. de Vogel completed her studies in France and later went to Algiers, where she studied with Muratti, the composer. She has toured Russia, France, Germany, Switzerland, Finland, Belgium, everywhere charming her audiences. She is a delightful singer of these old songs which she sings and acts in her own most refined and cultured way.

The following will act as patronesses: Mrs. J. E. Birmingham, Mrs. Fred Crowe, Mrs. H. T. Stoll, Mrs. Chas. F. Curry, Mrs. Uda Waldron, Mrs. Carlo Morbio, Mrs. M. C. Chaim, Mrs. Ludwig Rosenskin, Mrs. B. M. Hich, and Misses Lulu J. Blumberg, Godchaux, Alice Seckels and Cora Winchell.

Eugene Ysaye, violinist and conductor, was guest leader in two concerts of the Paspelod Orchestra, Paris, recently. The composers included on the program were Schumann, d'Indy, Weber and Ysaye.



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MUSIC IN BERKELEY

Berkeley, Feb. 13, 1925.

The Berkeley Musical Association presented Maier and Patterson, the excellent two-piano recitalists, at the Harmon Gymnasium, Tuesday evening. The artists gave a program of great interest and variety and were heartily applauded after each number. Following the program a brilliant reception was given by Dr. and Mrs. Alloo (who are personal friends of the artists), which was attended by more than a hundred musicians. Maier and Patterson will have a return engagement in Berkeley on May 18th, when they appear as the second attraction in the Young People's Concert Series, under the direction of William Edwin Chamberlain.

The San Francisco Symphony Orchestra, under the leadership of Alfred Hertz, delighted several thousand children this (Friday) afternoon at the Harmon Gymnasium. The program included Andante from the G major symphony Surprise (Haydn); two movements from Through the Looking Glass, by Deems Taylor; Hungarian Dance (Brahms); Concerto for violin and basso (Botticini), Mr. Persinger and Mr. Giese; Marche Militaire (Schubert).

Carrie Emerich appeared at the Town and Gown clubhouse Tuesday evening, February 10th, under the direction of Alice Metcalf. The pianist gave a versatile and exacting program before a discriminating audience. After the opening number, the Sarabande, by Rameau-MacDowell, a repose was established, and an evening of enjoyment began for all present. The Toccato and Fugue (Bach-Taussig) was char-

acterized by nobility and grandeur and was marked by a wide dynamic range. The Chopin group was given with poetic abandon, and the fine tonal values for which the artist is known were especially evident in the Etude in D flat by Liszt. The salient points in the modern group included fixed tonality, well established rhythms and clever voice weaving of the dissonances. The MacDowell Etude de Concert, which closed the program, was played in fine heroic style. The complete program follows: Sarabande (Rameau-MacDowell), Gigue (Graun), Toccata and Fugue (Bach-Taussig), Impromptu, F sharp major (Chopin), Waltz, E minor (Chopin), Etude, Op 10, No. 12 (Chopin), Etude, D flat major (Liszt), Ballade (Strong), Danse Negre (Scott), Pine Trees (Marion Bauer), Spanish Serenade (Scharwenka), Etude de Concert (MacDowell).

Berkeley, Feb. 24, 1925.

The California Music League Symphony Orchestra, under the direction of Dr. Modeste Alloo, gave the third concert of the season Tuesday evening, February 17th, in the Harmon Gymnasium. The program was chosen entirely from the German masters and conducted with such fervor and understanding that one was reminded of the famous Dr. Karl Muck, with whom Dr. Alloo was associated musically for several years. The overture Euryanthe, by Weber, was given a brilliant reading and the minuetto from Haydn's Symphony No. 2 in D major was of outstanding interest. The Academic Overture by Brahms is a piece of master craftsmanship and was read with fine intelligence. Ellen Edwards was the soloist and the Piano Concerto No. 5 (Beethoven), proved a splendid vehicle for the expression of her artistic gifts. Miss

Edwards' performance was characterized throughout by clarity of technic, beautiful tone color and intuitive musicianship. The Rienzi Overture (Wagner), closed the program. Continued applause greeted the conductor and soloist and both were compelled to respond many times.

The Opening of the spring season of the Sunday Half-Hours of Music at the Greek Theatre will be postponed this year until June 14th. The committee on music and drama has decided to introduce at that time a change in the policy of conducting these concerts; and it is hoped that the public will be given an opportunity to hear good music under suitable conditions of quiet and order. In carrying out the new policy the committee has decided to make an admission charge of 10 cents for children as well as for adults.

The Fourth and last concert of the San Francisco Symphony Orchestra to be given this season at the University of California, under the auspices of the committee on music and drama, will take place on March 5th at Harmon Gymnasium. Alfred Hertz, conductor, has announced the following program: Antique Dance for the Lute (Respighi), Chaconne (Bach), Concerto for Harpsichord (Haydn), Lewis Richards, soloist; Suite, The Fire Bird (Stravinsky).

F. P. M.

Vera Adelstein and Rebecca Nacht were engaged to give an hour of music before the American College Society on February 19th at the clubrooms on Vallejo street and received much applause for their clever playing. Both are pupils of Joseph George Jacobson.

Current Musical Events

By ALFRED METZGER

Many concerts have taken place since the last issue of the Pacific Coast Musical Review was published, and in order to give them all well merited mention it is necessary to devote to them a briefer space than we would like to do. However, we shall do our best.

Chamber Music Concert—The Chamber Music Society of San Francisco gave the fourth concert of its eighth season at Scottish Rite Auditorium before an audience exceeding 1000 music lovers. It was an especially interesting and well chosen program. The opening number consisted of Smetana's well-known Quartet for Strings in E minor (Aus Meinen Leben), which was interpreted with the intensity of spirit and depth of emotional resources which the composer so skillfully wove into the work. The audience rewarded Messrs. Persinger, Ford, Firestone and Ferner with the full measure of their enthusiastic approval. A group of three works of modern musical literature by H. Waldo Warner, Alfredo Casella and Ernest Bloch proved appealing to those fond of this class of composition. The Casella Valse Rêdieuée was all the name implies and aroused the hearers to sustained merriment. It was performed for the first time and the musicians are to be complimented for the skillful manner in which they overcame the difficulties attending the performance of these modern works. The Bloch Pastorale, while exceedingly sensuous, was somewhat heavy for the style of composition it pretended to represent. Of course, the Haydn Quartet in D major, Op. 64 No. 5, with its refreshing sprightliness and buoyancy, proved a most congenial ending to a very excellent evening's musical bill of fare.

Symphony Concert—The ninth pair of symphony concerts took place at the Curran Theatre on Friday and Sunday afternoons, February 20th and 22d, both events being well attended. The symphony on this occasion was Mozart's G minor, a work one never tries to hear, and Alfred Hertz and the San Francisco Symphony Orchestra succeeded in accentuating its innumerable beauties in a manner to gladden the heart. There is much satisfaction to listen to a Mozart symphony, when it is interpreted with such finish and grace as Mr. Hertz conducts it, and this G minor in particular is a work of incomparable appeal. Walter Ferner was the soloist and he interpreted the Lalo Concerto in D minor, proving himself a musician of exceptional merit and a cellist of high rank. His tone is big and smooth and his technique quite facile, but we felt that he was somewhat heavy, not always attaining that brilliancy and buoyancy which this concerto demands. This was specially evident in the last movement which we thought might have been played with a little more spirit and fire. Rubin Goldmark's characteristic Negro Rhapsody formed the close of the program.

Albert Spalding Concert—A large audience assembled at Scottish Rite Auditorium on Friday evening, February 20th, to bestow upon Albert Spalding, the distinguished violin virtuoso, the full measure of its enthusiasm. Mr. Spalding is beyond a doubt one of the greatest violinists of the day. His tone is exceptionally flexible and

clean, his technique is impeccable and "easy" and his interpretations reveal a vitality and intellectual authority that place the artist in the front rank of concert givers. Frequently his audience rose to him with cheers and at the close of the concert he received an ovation such as but few artists experience in this city. Cesar Franck's A minor Sonata and Paganini's I Palpiti were the outstanding features of the program and both were interpreted with an individual style and with an intensity of expression that attracted the audience in no small degree. The usual groups of short compositions, including works by Kreisler, Tartini and Corelli, also added to the pleasure of those assembled. It was in every respect a most enjoyable and inspiring event.

Roland Hayes a Sensation—Roland Hayes, the dusky wizard of the vocal chords, created a sensation at the Casino Theatre on Sunday afternoon, February 22d. During



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The famous vocal pedagogue and two of his artist pupils, Marguerite D'Almeida and Nan Hunt

thirty years of experience in musical journalism we have never heard a male singer who is as great a concert artist as Roland Hayes. We have heard male singers with as fine voices and with as great knowledge of vocal art. But we have never heard a male singer who possesses that versatility in interpreting vocal literature that Mr. Hayes does. He opened the program with that exceedingly difficult Beethoven song, Adelaide, a supreme test for any artist. "Tell me how an artist sings Adelaide and I will tell you an artist par excellence." It will serve as a final proof of vocal superiority.

Mr. Hayes sang Adelaide not only with absolute regard to its technical difficulties, but to the element of deep sympathy and feeling which the work requires. It was masterly done. The aria from the opera Roland formed a most effective contrast and was interpreted with as splendid an effect of lyricism as the former was done with dramatic intensity. Then came a group of German lieder Die Forelle (Schubert), Du bist die Ruh' (Schubert), Ich Hab' im Traum Geweinert (Schumann), and Der Nussbaum (Schumann). Surely a finer array of songs could hardly be selected.

There is a limpidity required to interpret Die Forelle, which even a female voice is not always able to attain, and Mr. Hayes gave us an interpretation of this delightful

song that cannot be improved upon. Then came the entirely opposite Du bist die Ruh' with a sonority and reposefulness of expression that is unforgettable. Mr. Hayes'



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German is beyond criticism. His enunciation is absolutely correct and his accent so slight that it is hardly observable.

The negro spirituals as well as the English songs were naturally artistic in the highest degree. Throughout the rendition of the program there was a refinement of style and a dignity of bearing, delightful to behold. In William Lawrence, Mr. Hayes has the good fortune to possess an accompanist of the highest attainments. His share on the program was equal in artistry to that of the vocalist. Everyone of the accompaniments was a gem and his skill was evident in his touch, his digital facility and his splendid expression, dovetailing so delightfully with the artistry of the soloist. It was truly a great concert.

The house was crowded to the doors, the enthusiasm exceptionally emphatic and the triumph so pronounced that the concert announced to take place in the Columbia Theatre this (Sunday) afternoon, March 1st, was sold out several days beforehand.

The Alfred Cortot Concert—Although both the symphony and Roland Hayes concerts were attended by large audiences, Alfred Cortot played before a big house at the Columbia Theatre on Sunday afternoon, February 22d. The popularity of this exceptionally fine piano virtuoso is attested by the enthusiasm that prevails through the course of his concert. His touch is so supple and his technique so sure and clean that his interpretations are accentuated even more than the taste and judgment of the player already emphasizes. Beethoven's Moonlight Sonata and Schumann's Carnival were the outstanding features of the program. The artist played both with exceptional intelligence and musicianship.

Specially delightful were the pianist's

poetic conception of the twelve Chopin etudes. Here was a true test of pianistic supremacy, namely, the contrast between



MARION HOVEY BROWER

A brilliant California vocal artist, pupil of Lazar Samoiloff, who scored a New York triumph recently

the Beethoven and Schumann works and the Chopin compositions. It was a great task worthily sustained. Debussy's Children's Corner also merited the enthusiasm with which it was greeted. Cortot is one

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of our favorite and most satisfying pianists. It is a pleasure to hear him. That the house was not completely sold out is no credit to our piano students and teachers who alone could have filled the Columbia.

The San Francisco Music Teachers' Association listened to a delightful program by Mme. Rose Relda Cailleau, soprano, Miss Relda Cailleau, accompanist, and Irene Howland Nicoll, contralto, Margo Hughes, accompanist, at its last meeting on Monday evening, January 26th, at the Court hotel. Mrs. Jeanette Mulford was the hostess. The March meeting is announced for Monday evening, March 2d, at 1920 Scott street. Mrs. A. F. Bridge being the hostess. Matters concerning the July convention are among the chief business topics and an interesting program will be presented by Mme. Hano Shimoizumi-Iki, prima donna soprano of the San Carlo Opera Company; Harrison Coles, tenor; Miss Esther Deininger, pianist; and Walter Campbell, bass. Mrs. S. H. Beckett and Mrs. E. E. Young are the accompanists.

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National Federation of Music Clubs Convention News

Waiter Henry Rothwell, conductor of the Philharmonic Orchestra at Los Angeles, has been chosen as director of the National Federation biennial's opera presentation of *The Echo*, and a series of rehearsals with the Portland Symphony Orchestra is promised just prior to the opening of the biennial in Portland in June. This announcement of Mrs. Cecil Frankel, chairman of the biennial program, coming on the heels of her reporting the cast of principals, published in these columns in the last issue, gives a significant definition to the federation's preparations for the monumental event.

Some idea of the attendance at the biennial may be gained in Mrs. Frankel's further statement that far off Alabama delegates will trek to Portland in a special train known as the Dixie Special. The Cleveland Fortnightly Club, which will provide a chorus of eighty voices on the program, will assemble a Fortnightly Special, and the Woman's Lyric Club of Los Angeles, which is to present a chorus of 80 to 100 voices, will head the huge delegation from Southern California, which will travel in an Orange Blossom Special. Texas, New York, Illinois and other States will have special cars or trains, all of which are scheduled to converge at Chicago, thus making a unique series of "iron horse caravans" coming over the mountains to the City of Roses.

There are approximately 2965 member-clubs in the National Federation at this date, and Mrs. Frankel, who is also directing the destinies of the extension department, says she hopes to see the club roster reach at least 3000 at the opening of the biennial. As the present figures reveal an individual membership of more than 130,400, it is assumed that the Portland biennial, with the call of marvelous Northwestern scenery and all the citizens of Portland ready to keep "open house," will attract a larger delegation than any previous biennial.

Mrs. Frankel will attend a biennial preparations conference at Portland this week (February 26-28) with the resident director, Mrs. W. E. Thomas, bringing forward the multitudinous details accumulated in the biennial city. The biennial headquarters at Portland will be at the Multnomah hotel.

Miss Irene McElroy, mezzo contralto, pupil of Miss Helen Colburn Heath, sang recently over KPO, her selection being a very delightful composition by Woodford Finden, and the Flower Song from Faust. She received much commendation for her artistic work and her response from the hearers came as far as from Reno, where her sister heard her, and also from friends in Visalia. The even quality of her tones and clear enunciation were specially remarked.

E. Robert Schmitz Concert—One of the most interesting and enjoyable events of the season was the concert given by E. Robert Schmitz at the Scottish Rite Auditorium on Thursday evening, January 22d. The program consisted of compositions of the old school as well as the new and Mr. Schmitz, with that brilliant style that is so well known, gave both forms of compositions an interpretation, bringing out the principal beauties of each of these phases of the art. There is vitality in Mr. Schmitz' playing and he belongs to that splendid class of artists who emphasize the significance of the individual style of the composer. His Bach is scholastic and technically smooth, while his interpretation of the new school brings out the tone color and peculiar message of the dissonances.

As we have stated before time and time again, Mr. Schmitz belongs to a small number of pianists who bring out the strongest features of the ultra modern school in a manner to convince those still skeptical of the fact that there exists a certain purpose and message in these works. Debussy, when played by Mr. Schmitz, appears to be an old classic besides the more modern writers like Szymanowski and his contemporaries. He is so sure of his purpose and so sincere in his message that he never fails to emphasize that which is useful and artistic in any composition no matter how difficult it may be to understand.

Mr. Schmitz aroused in his audience the utmost enthusiasm and he played the following program in a manner to reflect credit upon himself and the composers: Prelude and Fugue in A minor (Transc. by Liszt), (Bach); Prelude, Choral and Fugue (C. Franck); (a) *Evocations*, No. 6 (N. Medtner); (b) *Evocation* (I. Albeniz); (c) *Sonatine*, Op. 16 (Albert Roussel); Etudes (Karol Szymanowski) (a) *Dance*, (b) *Hommage a Rameau*, (c) *Minstrels*, (d) *Prelude in A minor* (C. A. Debussy).

Elias M. Hecht entertained the Philharmonic Quartet of Los Angeles at supper in his home after their concert recently, and everyone had a most enjoyable time. The affair was very intimate, only the members of the two organizations of chamber music being guests of honor and the evening was spent pleasantly, everyone enjoying the hospitality of Mr. Hecht.

The Joseph George Jacobson Piano Class held their monthly recital on February 13th at the Baldwin Studios. The hall was packed to overflowing and an interesting program was rendered, which was heartily applauded. Those who participated were Vera Adelstein, Florence Reid, Rebecca Nacht, Sam Rodetsky, Marian Patricia Cavanaugh and Gladys Wilson. An added attraction was the violin solos by Frances Wiener, a pupil of Sigmund Anker, who first played a violin suite of three numbers by Joseph George Jacobson and then the Hungarian Rhapsody by Hausner.

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Sunday, March 8th.....2:45 p. m.

Soloist: LEWIS RICHARDS
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PROGRAM

Antique Dances for the Lute...*Respighi*
Chaconne.....*Bach-Steinberg*
Concerto, Harpsichord and Orchestra.....*Haydn*
Suite, "The Fire Bird".....*Strauss*

POPULAR CONCERT

Sunday, March 15th.....2:45 p. m.

Soloist: LOUIS PERSINGER
VIOLINIST

PROGRAM

In Bohemia.....*Henry Hadley*
Ballet Suite.....*Joseph Claykey*
Humoresque.....*Debussy*
The Bumble Bee.....*Rimski-Korsakov*
Solo Numbers for Violin.....*Bizet*
LOUIS PERSINGER
Carmen Suite.....*Bizet*
Prize Song, The Meistersinger...*Wagner*
Prince Igor Ballet Music.....*Borodin*

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SEATS ON SALE FOR FESTIVAL

The sale of season tickets for San Francisco's Second Spring Music Festival, which will be held in the Civic Auditorium on the evenings of April 18th, 21st, 23d and 25th, began last week at the store of Sherman, Clay & Co., in Kearny street. Last year's Spring Music Festival, the first ever held in this city, was a tremendous artistic and popular success, and Director General Alfred Hertz has already received so many inquiries about this year's festival that a heavy advance sale of seats is assured. Season prices for the four concerts will be \$4, \$8 and \$12.

Transbay members of the great chorus of 600 voices joined recently in the first rehearsal with the San Francisco singers. Sectional rehearsals have been in progress for more than four months under the general direction of Dr. Hans Leschke, assisted by Glenn H. Woods in the east bay district, and Eugene Blanchard in San Francisco. Director General Hertz expressed complete satisfaction with the results of the months of choral training and predicted that the coming festival will make musical history.

The Spring Music Festival will be given by the San Francisco Symphony Orchestra, four world famous soloists whose names will be announced later, and the great chorus under the auspices of the city of San Francisco and the San Francisco Musical Association. Supervisor J. Emmet Hay-

den is chairman of the citizens' festival committee appointed by Mayor Rolph, and A. W. Widenham is manager of the festival. A number of the festival musical compositions were obtained by Director General Hertz while abroad last summer and will be presented for the first time in San Francisco by his symphony orchestra.

DOHNANYI IN SAN RAFAEL

Musicians, and those whose only privilege is to be music lovers, are fortunate to be able to hear Dohnanyi, the famous Hungarian pianist and composer, who is to appear on Wednesday evening, March 11th, at the School of Music, Dominican College, San Rafael, under the management of Alice Metcalf. It is Dohnanyi who as a composer and artist has been likened to Beethoven. It is indeed difficult to say which is the greater, Dohnanyi, the pianist; Dohnanyi, the composer, or Dohnanyi, the conductor. No doubt it is the trinity that makes him comparable to Beethoven.

Dohnanyi is distinctly pleasing in his appearance—modest, even meek at times. His somewhat pale face is crowned with blond hair which is lightly touched with gray. His manner is reserved and cultured, this latter quality stands out with him, perhaps, more in contrast to its frequent absence from the makeup of so many artists.

Dohnanyi lives the greater part of his time in Budapest, in a truly musical atmosphere, where he is idolized by his compatriots who fill the concert halls whenever he appears. Delicacy, good taste and sensitiveness of perception are his chief characteristics. Those qualities he reveals in every note he strikes or puts on paper. His orchestral technique is of the first order.

This will be the fifth concert of the Artist Series, Season 1924-1925, given at the School of Music, and marks the event of another truly big artist being brought before the music lovers of Marin county.

Richard Strauss, the noted composer and former director of the Vienna State Opera, is at work on a new opera on the motif of Goethe's Faust.

ARRILLAGA MUSICAL COLLEGE

The well known Arrillaga Musical College will present Miss Charlotte Bracken Smith, soprano, in a recital of songs in the auditorium of the school, Friday evening, March 6th, at 8:15 o'clock. Victor C. Ecklin, pianist, will contribute several numbers to the program and Miss Smith's accompaniments will be played by George Edwards. The program is open to the public. The complete program will be as follows: Soprano—My Heart Ever Faithful (Bach); Angels, Ever Bright and Fair, from Theodora (Handel); When the Roses Bloom (Reichardt); Phillis Has Such Charming Graces (Old English). Piano—Warum (Schumann); Aufschwung (Schumann). Soprano—Der Schmelz (Brahms); Still Wie Die Nacht (Bohm); Damon (Stange); Mon Petit Coeur Soupire (Old English); Ouvre Tes Yeux Bleux (Massenet); Romance (Debussy); Extase (Beach). Piano—Waltz in C sharp minor (Chopin); Funeral March (Chopin); Valcik (Mokjres). Soprano—Morning Hymn (Henschel); How Much I Love You (La Forge); The White Bird (Edwards); Corals (Trehanne); My Love He Comes on the Skee (Clough-Leigher); An Open Secret (Woodman).

Miss Emily Lees will be presented by her teacher, G. Jollain, in recital at the Hotel St. Francis in April. This youthful violinist has already excited much favorable comment on her playing, which is marked not only by considerable technical skill, but by a gift of phrasing and interpretation. We are accustomed to having Mr. Jollain present pupils of high musical attainments, and evidently this is another case where we may expect the young violinist to be not merely a student but an artist. Miss Lees' program will include some of the most beautiful and difficult compositions in the literature of the violin. She will play the Bach D minor Concerto, Bruch G minor Concerto, Cesar Frank Sonata, Wieniawski Polonaise, as well as a group of smaller numbers. The date of the concert will be announced in a future number of the Musical Review. It is under the patronage of the most prominent music-lovers of San Francisco.

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MUSICAL GOSSIP

Domenica Brescia, the distinguished composer, who won the prize for a chamber music composition offered last year by W. A. Clark, Jr., in Los Angeles, had the gratification of hearing his composition played at the Biltmore hotel, Los Angeles, by the Philharmonic Quartet on Friday evening, February 20th. The name of the composition is American Quintet and the event was under the auspices of the Los Angeles Chamber Music Society. The work was received with the utmost enthusiasm and Mr. Brescia was showered with personal attentions. We have at this time not sufficient space to quote critical opinion, but will do so in the next issue.

Bruce Cameron, the well-known tenor, was soloist at a recent luncheon of the San Francisco Club and the M. H. de Young Memorial Museum Endowment Committee at the Palace hotel. This was, by the way, Mr. de Young's last appearance as a public speaker prior to his sudden death that shocked the entire community. In M. H. de Young, San Francisco lost a genuinely public-spirited citizen, and through the "Chronicle" he certainly added a lion's share to that musical progress which finds San Francisco now in the forefront of musical centers of the world.

Miss Flori Gough was the guest of honor at a reception given by Mr. and Mrs. Stanislas Bem in the roof garden of the Whitcomb hotel on Thursday evening, February 19th. It was a delightful affair and Miss Gough was gracious enough to contribute a few cello solos, which revealed her as a matured artist whose inborn musicianship and splendid training justly gained for her the honor of a first prize at the Paris Conservatoire. Miss Gough will give a concert in the ballroom of the Fairmont hotel on Monday evening, March 16th, under the management of Lulu J. Blumberg, for which the following excellent program has been prepared: Sonata B major (Sammartini), Allegro Spirituoso (Scaillie), Berceuse (Schumann), Fileuse (Faure), Ballade (Debussy), first time in San Francisco; Larghetto (Handel), Mennet (Mozart), Concerto D major (Haydn). Lev Shorr will be the accompanist.

Eloise Baylor Martin, soprano, has recently joined San Francisco's musical colony. Mrs. Martin, who is the possessor of an unusually fine lyric voice, has appeared with success in German opera houses. Her artistic success has been profound and it is owing to her recent marriage that she has chosen this city as her home. A singer of Mrs. Martin's experience and ability should find recognition in this musical community. This artist is an intimate friend of Gertrude Ross, the distinguished California composer.

Emilie Lancel, the brilliant and accomplished soprano soloist, returned from a concert tour in Southern California, where she was received with genuine enthusiasm. Press and public recognized her unquestionable proficiency and the Musical Review has evidence of her cordial reception in the form of sincere press comments which we have not the space at this time to quote, but which we will publish in the next issue.

Mary Pasmore, the widely-known violinist and member of the San Francisco Symphony Orchestra, has appeared in concerts a number of times during the last few weeks. In December she gave a recital for the Town and Country Club in Woodland and was one of the artists who gave the first performance

New Songs for Teacher and Singer

It's A Mighty Good World	O'Hara
Golden Moon	Rolt
Come to My Heart	English
Wood Fairies	Wilfrid Jones
Brown Bird Singing	Wood
Land of Might Have Been	Novello
Rose Marie of Normandy	Del Rigo
Spring Comes Laughing	Carew
Beauty	Carew
Pip o' Love	Lohr
Love's a Merchant	Carew
The Market	Carew
Among the Willows	Phillips
A Good Heart All the Way	Clarke
Dancing Time in Kerry	Hampson
Sweet Navarre	Cane
My Heart's Haven	Phillips
Love Pipes of June	Day
My Little Island Home	Baden
Ragged Vagabond	Randolph

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of Ernest Bloch's Quintet in this city. The other artists on this occasion were May Munkle, Ada Clement, Edouard Deru and Emil Hahl. On December 4th Miss Pasmore appeared in Berkeley with her sister, Radiana Pasmore, playing the Brahms Trio op. 8 with George Stewart McManus and Dorothy Pasmore. On December 7th she played in San Rafael and on January 20th gave a recital for the Musical Club of Mill Valley. Her program on this occasion included three movements from the Sonata in E major by Bach, first movement of the Concerto in D minor by Max Bruch and short numbers by Brahms, Hochstein, Wagner, Amani-Elman, and Wieniawski. She was obliged to respond to several encores during the evening. Other numbers on the program were a group of piano solos by Herbert Jaffe and some tenor solos by Wilson Taylor. Theresa Ehrman-Bauer and H. B. Pasmore were the accompanists.

Mme. Stella Raymond Vought received hearty applause and many encouraging compliments at an audition given in the Wiley B. Allen Company recital hall on Wednesday afternoon, January 28th. She sang a program of well selected compositions with

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Vicente Ballester

Toscha Seidel

Joint Recital

Olga Samaroff

London String Quartet

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a voice of exceptional flexibility and with warmth of expression. Her song, Our Yesterdays, was recently played with spontaneous success by Rudy Seiger at the Fairmont hotel. She also sang the role of Amina in Traviata with the San Carlo Grand Opera Company, creating an excellent impression.

St. Rose Academy Auditorium was the scene of an enjoyable senior music club program early in February. The St. Rose Academy is affiliated with the Dominican College of San Rafael and its music department is doing some excellent work. For this semester the members are presenting double piano numbers, which have proven an incentive to increase the desire for solo playing. A feature of this recent event was the rendition of Melody by Charles G. Dawes, Vice-President-elect of the United States. Though originally written for the violin, this work has been attractively arranged for the piano by Marie Edwards von Ritter. The program was as follows: The

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Flatterer (Chaminade), Bernice Futscher and Jessie Boecken, harp selections, Kathleen Clark; Melody (Charles G. Dawes), Isabelle Breen and Bernice Futscher; harp selections, Virginia O'Shay; Prelude in G minor (Rachmaninoff), Wilma Barry and Isabel Breen.

Helen Baccigalupi, coloratura soprano, assisted by Hugo Carver, tenor, gave a program at the Chamberlain studios, 2431 Ellsworth street, Berkeley, on Wednesday, February 18th. Both young singers are pupils of the Chamberlain studios and the event proved to be one of the most delightful young artists' recitals heard in the bay region for some time. Miss Baccigalupi is a young and beautiful San Francisco Italian girl who will rapidly gain headway in her chosen vocation. Mr. Carver is a tenor of unusual ability, and possesses a voice that will soon be in great demand.

Mme. Charles Poulter, soprano, sang recently for KGO and created an excellent impression. She received letters from Boston, San Jose, Seattle and other cities regarding the pleasure her singing accorded the listeners-in. She was also appointed musician of the Daughters of the Nile, White Shrine, and Order of the Amaranth and has been especially successful with her studio work of late.

Nellie Laura Walker, soprano, returned to San Francisco after an absence of five years in New York, where she studied with Yeatman Griffith and appeared in a number of important concerts. She also sang as prima donna with prominent light operatic organizations, one of her principal successes being in the role of Yum Yum in the Mikado. Early in February she sang at a reception given in her honor, during which she delighted a select circle of music lovers with the following vocal compositions: Mad scene from Lucia (Donizetti), Lo, Hear the Gentle Lark (Bishop), Should He Uphraid? (Bishop), Bird Song (Tauber), Air de Cosigoul (Saint-Saens), Du bist wie eine Blume (Schumann). She was applauded with such enthusiasm that she had to respond to many encores. Miss Ethel Denny was an excellent accompanist and Kathleen Wolff played some delightful flute obligatos.

Bruce Cameron gave an enjoyable studio recital at which a number of his pupils gave the following program in a very efficient manner:

(a) Aria from La Boheme (Puccini), (b) Ich Liebe Dich (Beethoven), Miss Margaret

Pettee; (a) Roses (Adams), (b) Song of Songs (Moya), S. Graham Higgins; (a) By the Waters of Minnetonka (Licurance), (b) Trees (Brabach), Miss Byrel Carriek; (a) The Two Grenadiers (Schumann), (b) Bells of the Sea (Wood), Walter J. Sease; (a) Until (Sanderson), (b) Rose of My Heart (Lohr), Henry Smith; (a) My Message (d'Hartelot), (b) Rose in the Bud (Phillips), Miss Anne Wilson; (a) Aus Meinen Grossen Schmerzen (Franz), (b) Son Tutta Duolo (Scarlatti), Adolph Dahmann; (a) My Heart Ever Faithful (Bach), (b) The Cry of Rachel (Salter), Mrs. Clarence Davis; (a) Invictus (Huhn), (b) Sylvia (Speaks), Charles Levison; (a) Aria from La Tosca (Puccini), (b) A Bowl of Roses (Adams), Salvatore Messina.

GRIFFITH MASTER CLASSES

In a signed article published in the Musical Courier of New York we find the following interesting reference to the Yeatman Griffith master classes:

"The master classes of Yeatman Griffith, which he established in London in 1912, have attracted Nation-wide attention, his success in massing his pupils and in securing the best results for the individual being the stroke of genius. The class work is constructive and in the mingling of personalities and the problems which arise, Mr. Griffith finds his greatest inspiration where every detail becomes a practical matter and not a speculation. The teachers who form many of these classes find solutions in the most practical manner of their problems, and through this the general music life is tremendously improved. A large number of artists, teachers and students from all parts of the country are enrolled for the season in Los Angeles and Portland, some going with Mr. Griffith after a winter in the New York studios.

"These represent some of the most successful teachers from the South, East, West and North. Some followed him to the East after his master classes last summer. The work that these teachers will do in their own fields when they return will be tremendously improved. This is a huge field for musical labors and the presence of such a skilled workman, and an inspiration to others and a power for the elevation of his profession, as Yeatman Griffith, can not be over-estimated.

"The Yeatman-Griffith New York studios are the meeting place of artists from all over the world, for not only do eminent singers and teachers seek the advice of this master,

but also successful debuts of young artists are made every season, both in opera and concert. The New York studios will remain open during the summer in charge of the assistant teacher, Euphemia Blunt, Mr. Griffith returning October 1st. F. P."



JULIA
CLAUSSEN

writes about

Lazar S. Samoiloff

NEW YORK CITY, January 16, 1925

MY DEAR MISS SECKELS:

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IMPENDING MUSICAL EVENTS

OPPENHEIMER ATTRACTIONS

The Music on Pavlova's Programs— Aside from its varied phases of dramatic and spectacular appeal, and from the fact that its personnel presents the last word in terpsichorean perfection, the coming engagement of the incomparable Anna Pavlova and her Ballet Russe at the Curran Theatre this week will prove of special musical importance.

Theodore Stier, one of the foremost conductors of ballet music in the world, will wield his baton over forty carefully chosen players, and the orchestral numbers to be rendered during the week include such important works as Napravnik's Fandango Overture, Dvorak's Carnival, Arensky's A Dream of the Volga, Glazounov's overture Solennele and others. The ballets are set to special as well as standard music.

Don Quixote, Pavlova's new two-act ballet, which she is presenting for the first time here on Monday, and Thursday nights and Saturday afternoon, was specially composed for her by the young Russian modernist Minkus, and such critics as Henderson, Downes, Ernest Newman, and others have proclaimed it an important symphonic composition.

On Tuesday night the Ballet Chopiniana includes the Polish writer's Polonaise in A major, Prelude in E flat, Waltz in C sharp minor, Waltz in A minor, Prelude in A major, Mazurka in C major, Waltz in E minor, Waltz in A flat major, Waltz in F major, quite a Chopin treat in itself. Coppelia is by Leo Delibes, Snowflakes from Tschakowsky's Nutcracker suite, these two ballets being scheduled for Wednesday afternoon.

On Wednesday night The Sleeping Beauty, music by Tschakowsky, and Amarilla the gypsy ballet, music by Glazounov and Drigo will be the bill. Friday night's program includes Weber's lovely Invitation to the Dance, which is being revived by Pavlova this season, and The Fairy Doll, one of her greatest successes, the music for which was composed by Bayer and other famed writers. The music of the Magic Flute, to be given on Saturday night, was written by Drigo.

Among the divertissements to be presented and there will be at least seven and often more on each program, presented by Pavlova, her two premier danseurs, Alexandre Volinine and Laurent Novikoff, Hilda Butsova and the entire company, numbering twenty principal dancers and a corps de ballet of forty, much music of special interest is included. For instance Pavlova's famous characterization of the Dying Swan is by Saint-Saens, Volinine's Pierrot by Dvorak, Novikoff's Warrior Dance by Gluck, and such lovely compositions as Tschakowsky's Chinese Dance, Strauss's Voices of Spring, Brahms's Waltzes, Liszt's Rhapsodies, Boccherini's Minuet, Ponchielli's Dance of the Hours, Lincke's Glow Worm, Sibelius's Valse Trieste, Strauss's Blue Danube Waltzes, Grieg's Holland Dance, and arrangements in which music by Glinka, Rameau, Minkus, Paderewski, and others is employed freely in the dance interpretations rendered.

The Pavlova engagement is for one week only at the Curran and will be her farewell appearance in San Francisco, as it is her intention to retire from American public

life at the conclusion of her present tour. It begins Monday night, March 2d, and there will be six night programs and matinees on Wednesday and Saturday. The engagement is under the management of Selby C. Oppenheimer.

Jeritza—The ticket sale for the important engagement of Mme. Maria Jeritza, the much discussed prima donna of the Metropolitan Opera Company, will start Monday morning, March 2d, at Sherman, Clay & Co., and undoubtedly there will be a long line of ticket purchasers awaiting the opportunity of securing good places to hear this remarkable singer in what will be the only recital she will give in Northern California this season.

Jeritza sings at the Exposition Auditorium under Selby C. Oppenheimer's management on Sunday afternoon, March 29th. She will render a remarkable program which will include the great arias from Massenet's Le Cid and Ponchielli's La Gioconda, as well as selections from the opera The Dead City and other of her favorite operas. German lieder, French, English and Russian songs will complete the list.

She will be assisted by Maximilian Rose, violinist, and Emil Polak, pianist. San Francisco music lovers have long awaited an opportunity to personally judge this great artist and her appearance here will be in the nature of an all important musical event.

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Fairmont on Monday afternoon, March 9th, in a program of unusual range and attractiveness.

Fedor Chaliapin, Russia's greatest singer, who will once more appear in recital in San Francisco, at the Exposition Auto-torium on Sunday afternoon, March 22d, has little patience with the conventional idea of what constitutes a great singer—a man with a big voice. He considers it absurd to look upon the voice as in any sense the end when it is only the means. Of course he admits that a singer must have a good voice in order to sing but the art consists not in a voice, but in the use that is made of it.

It is this feature perhaps more than any other of his many attributes that has made Chaliapin the acknowledged greatest singing actor

the world has ever known. Into every song the giant Russian puts every ounce of his interpretive genius; thus it is that the Chaliapin recitals mean more to the musical public than even the stupendous characterizations of the great singer as an operatic star. Operatically an artist confines himself to the atmosphere of the performance. In a recital the ever changing moods of the varied selections rendered presents the artist in every phase of a myriad personality.

Chaliapin's appearance here will be a great event and will be the only one he will give in San Francisco. The ticket sale for the same will start at Sherman, Clay & Co. Monday morning (March 2d). Chaliapin's only other appearance in Northern California will be in Oakland on Friday night, March 27th.

ELWYN ARTISTS SERIES

Mabel Garrison, coloratura soprano, who will be heard here Wednesday evening, March 18th, at Scottish Rite Hall under the management of the Elwyn Concert Bureau, belongs to that small but very distinguished company of American singers who have made their career almost exclusively in this country and in doing so have arrived at the topmost rank in their profession. Since the war the day has passed when it is deemed necessary for American singers to Italianize their names or bring the cachet of approval from some minor opera in France, Italy or Germany before singing before their own countrymen. Now native horn and native trained singers actually have the advantage over the foreign artists, provided they have the ability.

Miss Garrison is a native of Baltimore and a graduate of the Peabody Institute of that city. Like several other notable singers, she started with the idea of becoming a concert pianist when she one day decided it would be throwing away a wonderful talent to waste her lovely voice, so she gave up the piano for singing and was one of the two students who were ever graduated from Peabody Institute with a "Vocal Diploma."

In private life Miss Garrison is Mrs. George Siemmon. Her husband was formerly teacher of the piano and composition at Peabody Institute. He now travels with his wife on concert tours and plays her song accompaniments.

SYMPHONY CONCERTS

For the pair of regular symphony concerts to be given next Friday and Sunday afternoons, March 6th and 8th in the Curran Theatre by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, an unusual novelty has been announced in the appearance as soloist of Lewis Richards, eminent young American harpsichordist and member of the famous Societe des Instruments Anciens de Paris. Very likely, with the exception of those seen in museums, the harpsichord is practically unknown to local concert patrons, and this pair of concerts will offer a rare opportunity to hear music of the eighteenth century performed on the instrument for which it was written. The solo number announced is a Concerto for Harpsichord and Orchestra in D major by Haydn, the original manuscript of which Richards found in the library of the Royal Conservatory at Brussels and which has been out of print for a number of years. Reports from his Eastern performances of this work are that the au-

dience were surprised and delighted with the beauty of the original work.

Two other new works are listed for these concerts, which will be given for the first time in San Francisco. These are a suite of Antique Dances for the Lute, arranged for modern orchestra by Respighi, and a Chaconne of Bach, orchestrated by Steinberg. The remaining number programed is the brilliant orchestra suite from Stravinsky's outstanding ballet success, L'Oiseau de Feu (The Fire Bird).

The ninth popular concert of the orchestra is scheduled for Sunday afternoon, March 15th, at the Curran, and for this occasion Louis Persinger, the popular concert-master, will act as soloist, performing a group of short solo numbers. These are the Chanson-Meditation of Cottenet, Monasterio's Serenata Andaluza and a Bagatelle

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Henry Hadley's overture In Bohemia, a ballet suite by Joseph Clokey, a young California composer, the Stock arrangement of Dvorak's Humoresque, a little scherzo from Rimski-Korsakov's 'Tsar Saltan', entitled The Flight of the Bumble Bee; the orchestra suite from Bizet's Carmen; the Prize music from Borodin's Prince Igor.

MARION BROWER'S NEW YORK SUCCESS

Marion Brower of San Francisco and Alameda, protege of Mrs. Walter Macfarlane of this city, who was taken last October by Mrs. Walter Macfarlane to New York, to Song from The Meistersingers, and the ballet continue her work under Lazar S. Samoiloff, made her debut in recital Saturday, January 10th, under the management of S. Hurok, and, according to press and public, she made a decisive success. The following article from The Northwest Musician of Portland, Ore., gives a more intimate idea of Miss Brower's success:

"Another California girl has made a success in the musical world. They are getting numerous now, these fortunate California songsters, for the climate of the Golden State—like that of Italy—seems to breed beautiful voices. The latest successful aspirant is Marion Hovey Brower, who made her New York debut at the Town Hall, January 10th, and who received most flattering notices from the leading New York critics. It has been rather a rough road in many ways for the young singer but for that reason, the present view, now that the road is winding upward, appears the more beautiful.

"Miss Brower rejoices in the possession of a fairy godmother, her 'Marraine,' as she calls her, who is no other than Mrs. Alice Campbell Macfarlane, the fairy godmother of the Master School of Musical Arts in San Francisco. Mrs. Macfarlane evidently enjoys the fairy godmother role, as it was her generosity that made it possible for Miss Brower to continue her studies in New York under Lazar Samoiloff and to make her debut recital there.

"It is said that it was through Miss Brower that Samoiloff came to San Francisco last summer, and it was through that visit that the Master School was conceived and also through that visit that Miss Brower met her 'Marraine,' The 'Musical Courier' calls Miss Brower's voice 'a golden soprano' and adds that the success of her debut recital has placed her 'already high up among metropolitan sopranos.'

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The Radio Artist

WE ARE SORRY

ALTHOUGH we promised the opening of our Radio Department with this issue, the enthusiastic acceptance of new plan of circulation, which involves the distribution of thousands of copies through the music stores, and the fact that so much is happening just now, musically, forces us to delay its appearance until March 15th. That issue will contain four more pages than this, enabling "The Radio Artist" to make his bow without crowding.

FRANK W. HEALY ATTRACTIONS

Roman Choir—Several vocal selections which rarely find public interpretation nowadays are included in the program of the Roman Choir's farewell concert, Sunday afternoon, March 8th, in the Exposition Auditorium. One of them, to which music-lovers are looking forward with more than ordinary interest, will be the singing by Roberto Farina, tenor, of the aria from Bizet's opera, *The Pearl Fishers*, which had a favorite place in Caruso's concert repertoire.

Another number, seldom, perhaps never, heard in San Francisco is the Romanza from Gomez' *Salvatore Rosa*, which is to be sung by the splendid basso, Guido Guidi, and to which his magnificent voice is admirably adapted. Still another of infrequent offering is the baritone solo, *O Wine, This Gloom Dispel*, from the Thomas opera, *Hamlet*, to be sung by Salvatore Angello. One reason why *Hamlet* is so rarely produced is the difficulty in finding a baritone qualified to do justice to the music of the leading role, which Thomas wrote to suit a tenor.

This concert, Manager Frank W. Healy announces, will positively be the last opportunity to hear these master singers from Rome. It is sponsored by Archbishop E. J. Hanna and will be for the benefit of his Diocesan Music Fund. Tickets are now on sale at Sherman, Clay & Co. Best seats \$2.00, all others \$1.00, war tax being omitted.

Fritz Kreisler, the great violinist, who will give a concert Sunday afternoon, March 15th, at the Exposition Auditorium, under the local management of Frank W. Healy, inherited certain qualities which have gone far to make him the supreme master that he is. By race he is a Czech and as such has inherited that interesting mixture of dreamy languor and fiery romanticism which are the peculiar artistic attributes of the Slavic race. By birth he is a Viennese and having received his early training and education in that city, he has absorbed the almost Gallic vivacity and sparkle characteristic of the Viennese. In his life, he is thoroughly cosmopolitan, thoroughly at home in Vienna, Berlin, Paris, St. Petersburg, Rome and New York. It is this cosmopolitanism which has given him a sure balance of feeling and proportion and a sense of fitness which very few artists have.

The program which Mr. Kreisler has selected for his San Francisco concert is as follows: (a) Sonata, A major (Haendel); (b) Prelude and Gavotte, E major (Bach); Symphonie Espagnole (Lalo); (c) Rondo Capriccioso (Saint-Saens); (d) Negro Spiritual Melody, from Largo of New World

Symphony (Dvorak-Kreisler); (c) Melody (Chas. G. Dawes); (d) La fille aux cheveux de lin, arranged by Arthur Hartmann (Debussy); (e) Molly on the Shore (Irish Reel) (Percy Grainger-Kreisler). Carl Lamson, accompanist.

PAGEANT OF YOUTH

San Francisco's Civic Auditorium will be transformed into a huge amphitheater during the presentation of the Pageant of Youth, musical masque, to be staged with 1000 players April 1st to 5th, inclusive. Five evening performances will be given, with matinees Saturday and Sunday.

To provide the comfortable arrangement of a theater and retain the large proportions of the Auditorium, seats will be raised and built on a semi-circular plan. Drapes suspended from the balconies will eliminate from view the unused portions of the main floor, giving the effect of a theater within a theater. No seats will be included except those permitting unobstructed view of the stage. A proscenium arch seven feet wide will give an opening of sufficient size to frame the many stage pictures which will develop during the action. The masque has three acts and eight scenes, employing spectacular effects and using many large groups of dancers in addition to the twenty-five speaking parts.

The stage proper will be 120 feet wide by forty feet deep, a size necessary to accommodate the hundreds of players who will be massed upon it and the special scenery which is now being built. The stage will be curtailed off from the orchestra section as in recent grand opera seasons.

The vivacity of youth, colorful costuming and a magnificent musical score played by a symphony orchestra of fifty, under the direction of Achille Artigues, will be features of the Pageant of Youth. It is presented for the benefit of St. Ignatius College. Rev. R. A. Gleeson, S. J., is general director. The pageant, with its dramatic theme of Youth's triumph over Evil, is allegorical. Its chief character is a young man of the college campus, guarded by the Spirit of Education, or his Alma Mater.

Miss Vivienne Consula Sengler, the talented young composer, pianist and teacher, gave a radio concert from Station KLX, Oakland, on the evening of January 23d. Her program, which included a charming group of her own compositions, was as follows: Autumn (Concert Etude), Chaminade; In Nature's Garden (Three Tone Poems)—(a) To the Singing Eucalyptus, (b) Nonine, (c) In the Fairy Forest (Vivienne Sengler); Polonaise C minor (Chopin); Sonata, E minor (Grieg).

Harald Pracht of the Wiley B. Allen Company gave a dinner in honor of E. Robert Schmitz at the Family Club on Wednesday evening, January 21st, which proved in every way a most delightful event. A number of San Francisco critics and leading musicians were present on this occasion and, with Mr. Pracht acting as toastmaster and Mr. Black of the Wiley B. Allen Company as master of ceremonies, the affair proved exceptionally delightful. Harry Perry, Cantor Rinder, Ben Moore and George Stewart McManus contributed to a most enjoyable program. Mr. Schmitz spoke briefly on his favorite subject, the ultra modern school of music.

FASHION SHOW AT WARFIELD

Again the Warfield Theatre has been honored by local civic leaders in being chosen as the place where the 'fads and fancies' in the world of fashion are to be first shown to San Franciscans, and Fanchon and Marco are gathering a group of talented stage folk for their coming week's offering given the title of Ideas of Fashion.

Considerable publicity has already been given the opening of the new season by a poster symbolizing spring fashions in women's wear and on the stage this work of art will be given real life by the charming Nancy Fair, so well known to San Franciscans for her stage appearances here at the Alcazar and in several vaudeville skits. She will also present a dainty song-cycle as a feature of the many other things to be staged along with the syncope given by the 'king of the air,' Max Bradford, and his entertaining band.

One of the costliest and most gorgeous productions of the year will be shown on the screen in George Fitzmaurice's *A Thief in Paradise*, making the entire bill one that will not only appeal to the liking for good drama, but will thrill the senses in many other ways as well. According to the reviewers, this picture has everything that the public can possibly want in a film play. Among its many novelties are a fight undersea with sharks; the polo game played between blondes and brunettes clad in one-piece bathing suits; an airplane honeymoon, and the undersea dance staged in San Francisco by Fanchon. The cast includes Aileen Pringle, Ronald Colman, Doris Kenyon, Claude Gillingwater and Alec Francis.

Norma Talmadge in *The Lady, Martin Brown's* play which has been given here at the Curran recently with such great success with Pauline Frederick in the title part, has been completed for the screen and has been booked for the near future at the Warfield.

Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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FIVE CENTS

MUSIC FESTIVAL REFLECTION OF THE FAR WESTERN MUSICAL SPIRIT

Every Teacher, Artist, Student and Professional Musician in General in Honor Bound to Contribute His or Her Utmost Energy to Help Crowding Every One of the Four Events—Failure to Do So Means Injury to the Entire Profession—Four Packed Houses Mean Improvement of Musical Conditions Throughout the Pacific Coast

By ALFRED METZGER

San Francisco, and indeed the entire Pacific Coast, should be deeply interested in the forthcoming Spring Music Festival to be presented under the joint auspices of the City of San Francisco and the Musical Association of San Francisco, under the general directorship of Alfred Hertz and the co-operation of Community Service of which Chester Rosekrans is executive secretary. The Pacific Coast Musical Review is convinced that the musical public is not aware of the magnitude of this event. In the first place the United States of America does not pay the same attention to the importance and significance of annual music festivals which Europe has bestowed upon them during many years. However, certain music centers in the country have enthusiastically endorsed the principle of giving yearly events of the magnitude of music festivals. Cincinnati, Ohio, Paterson, N. J., and Worcester, Mass., are among the communities that have established a standard for what can be done in this country in the way of great music festivals.

It is not exaggerated to say that from five to six music festivals of the magnitude of that of San Francisco represent the only effort made in this country toward the propagation of great popular outbursts in the direction of general musical education of the masses. Therefore in the sense of doing something extraordinarily big in musical endeavor the San Francisco festival represents the entire Pacific Coast. It must be remembered that to entitle one concert or two, especially when it is conducted upon a limited scale, a music festival does not necessarily make it a music festival. The writer does not hesitate to say, and by doing this he does not intend to reflect upon worthy efforts made in this direction by other people, that until the City of San Francisco and the Musical Association of San Francisco, under the general direction of Alfred Hertz, gave the first Spring Music Festival in this city last year, nothing whatever had ever been done on the Pacific Coast to match the enterprise, enthusiasm and musical affection that is represented in the great music festivals given in the East or in Europe every year.

To appreciate the great enterprise it must be known that in order to give such a festival, the prestige and artistic atmosphere which it must present, in order to be mentioned in the same breath with similar events given elsewhere in the world, it is necessary to have a chorus of at least from five to six hundred voices, an orchestra

of from ninety to one hundred picked musicians, soloists of national or international reputation, reinforced by soloists of efficiency residing in the territory wherein the festival is given, and programs of the most dignified and exclusive character under the leadership of a conductor of world renown. Anything less than this deprives such festivals of the dignity necessary to match the efforts of the great music centers of the world.



To attract the attention of the entire musical world toward these events they must not be confined to purely "local" support. If the four festival events scheduled to be given in San Francisco on April 18th, 21st, 23d and 25th are to be the reflection of the musical spirit of the Pacific Coast (and since no other Pacific Coast city so far has endeavored to emulate San Francisco's example they represent the enterprise of the entire Pacific Coast), then the musical communities of the entire Pacific Coast must take an interest in them. If they do not, then their failure to do so reflects unfavorably upon the musical taste and appreciation of the entire Coast territory.

Last year's success of the first Spring Music Festival is evidence that the Pacific

Coast as a whole is taking a very keen interest in these festivals. Thirty thousand people attended the festival last year. The Ninth Symphony of Beethoven alone attracted twelve thousand people to the Exposition Auditorium in San Francisco. This year it is expected that forty thousand people will attend the second Spring Music Festival, which means that every event must be crowded to the doors. If the Pacific Coast really is as musical as the various communities try to make us believe, there can not be any doubt but that every one of the events will be presented before packed houses, especially if we take into consideration the great success that attended last year's festival. But since it is a human weakness to wait until the last moment before making up one's mind to buy tickets, it is impossible to predict the interest manifested in such an event. Upon investigation we find that while San Francisco and the bay region is already exhibiting sufficient interest to justify the hope that crowded houses will greet the festival performances, the rest of the Pacific Coast is not yet showing any signs of enthusiasm.

Therefore the Pacific Coast Musical Review wishes to address its out-of-town readers to make preparations for attendance at this event. Los Angeles and Southern California wants music lovers of San Francisco and Northern California to attend the famous Hollywood Bowl concerts given during the summer. Portland and the Northwest wants California music lovers to attend the forthcoming Biennial Convention of the National Federation of Music Clubs which will take place in Portland during June. Seattle and Washington are constantly advertising the fact that they want California summer visitors to admire their country. Is it not reasonable to expect that in return, as a compliment, these various regions of the Pacific Coast should visit San Francisco during the great Spring Music Festival in April?

If this is made known we feel sure that the bay region, re-enforced by the entire Pacific Coast, will make the forthcoming Spring Music Festival a great success. This is not a matter of financial necessity alone, for when it comes to a final decision the City of San Francisco and the Musical Association of San Francisco are able to produce the money necessary to give these events. But it is far more a matter of the musical honor of the profession and the musical public of the Pacific Coast to prove.

(Continued on page 2, Col. 1)

Worth Any Sacrifice

The Steinway tells how it may become yours

A STEINWAY is such a human piano, and comes into such close association with people that it has acquired a deep understanding of human nature during the past seventy years.

I am a Steinway. I, too, have acquired some knowledge of human hearts. And this is what I have noticed:

That people place the most value, and take the greatest enjoyment in possessing, those things for which they have made some sacrifice.

To possess me, a Steinway piano, has called forth sacrifices in many a modest household. The Steinway that stands so proudly in the living room is probably there because it was earnestly wanted.

That is why, although my purchase price is higher than most pianos, possession of me gives to most people such true joy. They have wanted me because of what I represent. They have refused to be satisfied until they possessed me. To possess me, they have made many little and big sacrifices. Established in such a home, is it any wonder that I am the proudest piano in the world?

One day a young couple came into Sherman, Clay & Co. and examined



me critically. Then they turned to a salesman and said:

"Our little daughter will be nine years old five years from now. She must begin her lessons when she is nine years old. She should, if possible, begin them on a Steinway piano. If we pay you a small monthly sum, will you hold it for us, and credit the accumulating interest, against the day

when our little daughter becomes nine years of age?"

That was sacrifice. The young couple were earnestly endeavoring to accumulate the sum, or partial sum, of my purchase. To make certain of their program, they were seeking to place that monthly sacrifice safely beyond any temptation to spend it for some transient pleasure. And when their little daughter possesses me, you can be very sure that I shall be a proud and happy piano.

Is not that home itself meanwhile made happier, by the knowledge of this voluntary sacrifice? Will that home not tend to hold together, over the years, because of this very spirit?

It is the privilege of a Steinway to be worth such efforts. Many a home that longs for a Steinway could have one, if a very little sacrifice were systematically entered upon.

I know that Sherman, Clay & Co. will be glad to explain why this sacrifice is so worth while.

Sherman Clay & Co.

KEARNY AND SUTTER STREETS, SAN FRANCISCO
CALIFORNIA-OREGON-WASHINGTON

THE MUSIC FESTIVAL

(Continued from page 1, Col. 3)

by their united support in the form of attendance, that this far Western portion of the United States is as thoroughly able to appreciate the significance of great musical events of a magnitude only witnessed in the world's greatest music centers as the profession and public of any other part of the universe. To merely say that the Pacific Coast is a great music center is not enough to make it so. The "brag" must be backed up by deeds if our people want the rest of the world to believe them.

Therefore the forthcoming Spring Music Festival, to be given in the Exposition Auditorium of San Francisco with a chorus of six hundred, an orchestra of from ninety to one hundred or more, four internationally famous soloists, several soloists of reputation residing in this part of the country, and under the matchless leadership of Alfred Hertz, should attract music lovers from all parts of the coast, which means that every one of the four events should be packed to the doors. Particulars regarding the works to be presented and the names of the soloists as well as the proficiency of the chorus and orchestra will appear in our next issue. In the meantime we want to impress upon every teacher, artist and pupil residing in the bay region (a territory including a radius of from twenty to thirty miles harboring a population of at least one million and a quarter) that the success or failure of this festival will reflect either favorably or unfavorably upon them. If it is a brilliant, unprecedented success it will benefit the profession, artists and pupils. If it is not a success of the magnitude which such a population is able to produce, then it will injure every teacher, artist and student re-

siding within reach of the community, which practically means California and the entire Pacific Coast.

Let us forget anything else but the immense benefit to be derived from the success of a music festival of exceptional dimensions. Do not think of this great enterprise from a purely personal or sectional standpoint. Think of it as a great co-operative reflection of the musical spirit of the Far West and lend your energy and enthusiasm to the proposition that it should attract the admiration of the entire musical world.

Louise Von Ogle was the attraction at Ida G. Scott's fortnightly, which took place in the Colonial ballroom of the St. Francis hotel on Monday evening, February 16th. This well-informed lecturer spoke sympathetically of the modern Russian composers and emphasized numerous facts hitherto unfamiliar to the hearers. She gave numerous sidelights on the Russian people and the purpose of their music and was ably assisted by Marie Partridge Price, soprano, who sang with much warmth, compositions by Moussorgsky, Rimsky-Korsakoff, Gretchaninoff, Stravinsky and Zimbalist, while Elizabeth Alexander played the accompaniments with exceptional discrimination.

Clarence Eddy, the noted American organist, made a flying trip to the Pacific Coast to fill a number of concert engagements during the latter half of February. The principal inducement for this mid-season trip, when the distinguished musician is so busy, was a program played for the dedication of a new organ at the First Presbyterian church of Oakland, where Mr. Eddy was organist following the Panama-Pacific International Exposition. He received a most

overwhelming personal tribute when introduced to the audience, and his interpretations, which always belong among the most artistic and most finished organ virtuosity heard anywhere, created as usual a profound impression. The complete program rendered on this occasion was: Prelude in Fugue on Bach (Franz Liszt), Dedication (new) (Deems Taylor), from the orchestral suite Through the Looking Glass, arranged for the organ by Charles M. Courbois; Third Sonata (new) (Felix Borowski), The Bells of St. Anne de Beaupre (Alexander Russell), A Cloister Scene (Alfred T. Mason), Allegretto in E flat (William Wolstenholme), A Southern Fantasy (Ernest F. Hawks), dedicated to Clarence Eddy; Goin' Home (Antonin Dvorak), from the Largo of the New World Symphony, arranged for the organ by H. Clough-Leighter; Grand Choeur Dialogue (Eugene Gigout).

The De Reszke Singers created an excellent impression in the ballroom of the Fairmont hotel on Monday afternoon, February 23d, when they appeared at the Alice Sockels Matinee Musicale. These skillful vocal artists include: Hardesty Johnson and Floyd Townsley, tenors; Erwyn Mutch, baritone, and Sigurd Neison, basso. Mildred Dilling, harpist, was their assisting artist. Their program consisted of the lighter form of vocal literature and its selections of ensemble and solo numbers were greatly enjoyed by everybody. The voices possessed splendid timbre and balanced very delightfully.

Every event of importance, whether a concert by visiting artists or resident artists, or a pupil's recital, is commented upon in the Pacific Coast Musical Review. To keep posted on these events costs only one dollar a year or two cents a week.

EDITORIAL DISCUSSION

RADIO MUSIC

It is astonishing how rapidly Radio Music has progressed during the comparatively short time of its existence. The popularity of concerts over the radio has obtained gratifying proportions. And since every innovation causes the more conservative people to ponder over the effect such radical changes will exercise over the established order of things, members of the musical profession have become uneasy as to the effect upon artists and concerts which radio is likely to have. They need not feel uneasy. It will eventually be discovered that, instead of injuring artists, this new invention will prove an additional opportunity for the exercise of their talents. It will add to their earning capacity.

In the beginning the programs sent over the radio were exceptionally mediocre and inartistic. Recently much improvement in this direction has been noted. In many cities some artists of national and international reputation have been secured for radio programs. The listeners-in are becoming more critical and gradually will de-

mand a better grade of artists and programs. Then the question will have to be solved as to how to remunerate artists. The talking machine had an easy problem to solve, for the records proved a source of income with which to generously remunerate artists. The automobilist, who wishes to have a comfortable road to travel on, was taxed by license and in other ways to obtain the means to build such roads. Sooner or later a means will be found by which the radio companies will be able to pay the artists they engage for their programs by distributing the expense connected with such engagements among their thousands of listeners-in without the latter feeling the burden of such support.

The Pacific Coast Musical Review, through its Radio Department, edited by M. L. Helpman, Jr., is taking a deeper interest in radio music than it has done hitherto. And one of the problems it is going to help solve will be how to obtain support for payment of services of the artists engaged to sing or play over the radio. There is no more reason why possessors of radio sets should be entitled to hear

able artists during the rest of their lives free of charge than there is any reason why talking machine companies should distribute free records to those who buy machines. The only question to be determined is how to secure the funds necessary to pay artists without asking the companies to expend it from the profits of their machines.

The success of the radio has increased the number of music lovers by the thousands. This is specially true of communities hitherto inaccessible to the music centers. While anyone might be able to afford buying a talking machine, for instance, comparatively few were able to continue buying records of a character necessary to hear distinguished artists. The radio, when it becomes necessary to pay artists, will be able to furnish this service for far less money than is necessary in the case of the talking machine. Possibly a very nominal sum a year, levied in the form of a tax or license, representing a small per cent of the cost of the radio set, may be a starting point for the eventual remuneration of artists.

Charles Wakefield Cadman, the distinguished American composer-pianist, and Princess Tsianina, the noted Indian soprano, were guests at receptions given in their honor in Berkeley and San Francisco during the first week in February. Mr. and Mrs. Gilbert Moyle of Berkeley were the hosts in their residence, 1538 Hawthorne Terrace, Berkeley, on Wednesday evening, February 4th, while Mrs. George A. McGowan invited a number of prominent society and musical people to her San Francisco home to meet these distinguished artists. The Pacific Coast Musical Review does not consider it a credit to the musical public and profession of San Francisco and vicinity that Charles Wakefield Cadman, one of the foremost composers of the day, and a specially representative example of the American composer, has never been given the opportunity to give a public recital here. There isn't a city in the United States of any musical importance that has not heard Mr. Cadman and Princess Tsianina in their original and interesting programs. The character of Indian music has never been more impressively or authentically presented than through the medium of these two distinguished sponsors. We thoroughly agree with the following sentiments that were included in an extensive article by Redfern Mason in the San Francisco Examiner of February 1st:

"Cadman was with us the other night, and I marveled much that, with these two remarkable people among us, San Francisco has not had a chance to hear them in recital. Of course Oppenheimer, the Elwyn people and Frank Healy will tell you that people

are not sufficiently interested in the music of the American Indians to make it worth while for a manager to take these artists up professionally. I beg to differ with them. If Tsianina and Cadman were heard a few times by "those who know," the word would quickly go round that here was something new, yet very old; something American in the truest sense of the word and very beautiful. Why does not the University of California engage them? Surely the San Francisco Musical Club could afford a trifling \$300 to enable its members to hear the melodies of the race that occupied this soil before Drake and Viscaino ever set eyes on our Californian shores. And I do not hesitate to drop a hint to the Pacific Musical Society and the California Club. What are our Native Sons doing? Here are songs of people who were 'native' of this American land before the first European set his face westward. It is ingratitude and base neglect—yes, and aesthetic insensibility as well—for us not to familiarize ourselves with the art of the ancient race."

If it is a question of financial uncertainty regarding the attendance, it would be easy for those specially interested in music to assist in getting together a subscription list of sufficient people to form a nucleus for financial assurance. With such a guarantee established it would be easy to induce any manager or club to make an effort to present artists of this calibre and prominence.

Ethel Leginska, the distinguished pianist, composer and conductor, disappeared before one of her New York concerts during the end of January and concurred somewhat of a

sensation among music lovers throughout the country. After a few days she appeared again and her disappearance was ascribed to amnesia. It seems she had the same experience some years ago in London under similar circumstances. Without trying to indulge in any levity at Miss Leginska's expense, we would not object to having certain artists we know disappear before their concerts and not turn up during our natural life.

Misha Elman, according to the newspapers, has been secretly engaged to be married to Miss Helen Frances Katten, daughter of Mr. and Mrs. Simon Katten of this city, for some time and at last the announcement was made public. There is quite a romance associated with this engagement, and since everyone loves a lover, no doubt the affianced couple will receive many congratulatory messages from all over the world. Naturally, the Pacific Coast Musical Review, in conjunction with all Pacific Coast music lovers, extends its best wishes. Mr. Elman's friends are no doubt making bets as to whether or not he will continue to play first fiddle in the near future.

Giovanni Martinelli, tenor of the Metropolitan, who has been ill with typhoid fever, is recuperating. He expects to be able to fulfill his engagements, both at the opera and in concert, within the next few weeks.

Siegfried Wagner is at work composing an opera and a symphony. He interrupted his work a short time ago to conduct a concert in Vienna for the Bayreuth Fund.

MUSICAL GOSSIP

Elizabeth Levy, a well-known and successful Oregonian violinist, recently gave a concert in Salem, Ore., which earned her enthusiastic newspaper reviews and numerous endorsements from those who attended the concert. The Capitol Journal of Salem, Ore., had this to say of the event: "Dash, fire, vim—inspiration and personality combined with years of intensive training under the direction of masters—all of these were evident when Miss Elizabeth Levy, Salem violinist, gave her home-coming concert after studying in New York and abroad."

Warren D. Allen, organist of Stanford University, gave the final organ recital of the winter quarter at the Memorial Church on Sunday afternoon, March 1st. The following program, which was the 476th given since Mr. Allen first introduced these events, was heartily appreciated: Compositions by Franz Schubert—Die Allmacht, Moment Musical, Op. 94 No. 6; Ave Maria; Du bist die Ruh'; Marche Militaire. During the weeks following the conclusion of the winter term, the organ will be enlarged and other improvements will be made. A new console, built by one of the leading organ builders, will be installed, and the old organ is to be supplied with new action, improved swell boxes, two large new sets of pipes, a trumpet and diapason on the great organ. The organ chambers will be enlarged to take care of all future additions contemplated for the organ. These future additions are provided for in the new console, which is very similar in design to the new console recently installed in the Palace of the Legion of Honor at Lincoln Park and Trinity Episcopal Church in San Francisco. Although the new console will have four manuals and stop knobs for the organ as it will be eventually, very little addition will be made at the present time to the old instrument. The university has undertaken the complete mechanical improvement of the old instrument with provision for future additions so that the way is paved for completing the organ in the near future. The units yet to be installed include an entire solo organ, two thirty-two-foot stops for the pedals, an enlargement of the echo organ to proportions of a two-manual division. It is hoped to have this first step in the rebuilding program completed in time for the organ to be used again for the Easter services.

Kaspara Hagen and Mertianna Towler gave a two-piano recital, assisted by Josephine Wilson Jones, soprano, at the Berkeley Piano Club on Friday evening, February 27th. Miss Hagen is a Norwegian pianist of note who has recently come to this country. She has studied in Stockholm, London and in Paris with Cortot. She is now a member of the Mills College faculty. Josephine Wilson Jones is a soprano of rare experience and attainments. She is a pupil of Gounod, Lamperti, Marchesi and Grieg. This program included a group of Grieg songs, some that Grieg was particularly fond of. Mrs. Wilson Jones is known throughout the West for her effective art of interpretation, charming and magnetic personality and her vibrant soprano voice of fine timbre. Miss Towler has appeared many times in the bay region, both in solo and ensemble work and proved an excellent accompanist to many prominent artists. She made her California debut with Alexander Slavsky in Los Angeles, and was later soloist with the symphonic ensemble in the Bohemian Club. She was also soloist with the Berkeley String Quartet, of which Antonio de Giassi is the first violinist and director. The two piano numbers were especially interesting as they had never been played in this country prior to this occasion. The Sinding Variations were particularly beautiful and

typical of the Northern people. The complete program was as follows: Variations on Norwegian Themes (Christian Sinding); (a) Ragna, (b) Ein Schwan, (c) The First Primrose, (d) Solveig's Song, (Grieg), Josephine Wilson Jones, accompanied by Mertianna Towler; Invitation to the Dance, (Weber), arranged by Corder; (a) Feldeinsamkeit, (Brahms), (b) But Lately in Dance, (Arensky), (c) Expectancy, (La Forge), (d) Selected, Josephine Wilson Jones, accompanied by Mertianna Towler; Second Suite, (S. Rachmaninoff).

Emma Mesow Fitch is continuing her good work, both as artist and teacher, in Fresno, where she has done so excellently during the last few years. Early this year she gave a concert in the ballroom of the Biltmore Hotel in Los Angeles, where she sang a program including Italian, German, French and American compositions. She made a brilliant success and the Los Angeles Times had the following comments: "Among the most interesting and worth-while recitals which occurred over the week-end was one which took place in the ballroom of the Biltmore



EMMA MESOW FITCH

The Delightful California Contralto Who Recently Gave a Successful Concert in Los Angeles

Hotel and was given by Emma Mesow Fitch, dramatic contralto. The large audience which assembled was one of the most fashionable gatherings of the season. Mrs. Fitch possesses one of the most thoroughly satisfying contraltos which we are privileged to hear among the resident California singers. Added to this is a charming personality, perfect diction and that requisite—musicianship. Her entire program was a delight. She chose numbers which were popular with the audience and they were specially so because they were well sung. Marietta's Lied zur Laute from Die Tote Stadt displayed her voice to fine advantage and the breath control was astonishing. Myerbeer's Ah, mon fils! from Le Prophete was sung with exquisite tenderness and charm. Other numbers which merit special mention were Le Nil (Leroux), Tick-Tock (Grant-Schaefer), Minnetonka (Laurance), Vale (Russell), and Ecstasy (Russell). Mrs. Fitch was recalled many times and graciously responded to numerous encores."

Sacramento was well represented at the Cortot concert which was given at the Columbia Theatre on Sunday afternoon, February 22d. The Sacramento Bee of February 21st published a list of those who contemplated visiting San Francisco on this occasion. This list included: Ida Hierleid Shelley, Mrs. J. T. Butler, Misses Alice Basler, Gladys Buell, Eleanor Campbell, Thelma Chappel, Leona Hunt, Edna Jacks, Doris Leipsic, Dorothy Talbot, Minnie Yuhre, Helen Wilson, Thelma Bennett and Mrs. W. F. Bennett. Mrs. Shelley, who leads the

list, is a prominent Sacramento piano teacher, and those attending the concert were her students whom she had thoroughly coached on the entire program rendered by Mr. Cortot so that they were able to enjoy and appreciate his playing. Now this is what we call a conscientious and efficient teacher. Concert attendance is one of the essential elements in musical education. Without hearing other great artists, no student can possibly become an artist himself. Mrs. Shelley expressed disappointment to us that she was unable to find mention of the encores played by Mr. Cortot either in any daily paper or in the Musical Review. Since new music critics tend to attend from time to time to three concerts on a Sunday afternoon, it is difficult if not impossible to hear the encores. But even critics do not always know all the encores, specially when the compositions are new or when the critics themselves do not play or sing.

Emilie Lancel, the successful California soprano, as already stated in a recent issue of this paper, scored a decided artistic success in the ballroom of the Biltmore Hotel in Los Angeles. The auditorium was crowded and all the boxes were occupied. The Los Angeles Examiner said of the event: "Miss Lancel sang an extended and varied program which exhibited the resources of her voice, which is of operatic calibre, practically a dramatic soprano, and specially effective in the more sophisticated modern numbers that call for emotional subtlety." The Los Angeles Times had this to say: "Miss Lancel sang compositions representing a variety of schools and styles, and in three languages, demonstrating musical intelligence and a cultural background. She possesses a splendid feeling for Schumann and Brahms as well as modern French. Her voice is quality, specially in the middle register, is of lovely warmth and mellowness. Her rendering of Brahms' Sapphic Ode, which fits her voice perhaps as well as anything on the program, was one of the most exquisite interpretations which she gave. Her rendering of the Delilah aria was specially well done. Miss Lancel has the real finesse which should be a part of every singer."

Marshall W. Giselman, organist at the California Palace of the Legion of Honor, played another of the "all request" programs Sunday afternoon at 3:00 o'clock, as follows: Finlandia (Sibelius), Libesked (Kreisler), Humoreske (Ford), Evening Song (Barstow), March (Birch). The organ at the California Palace of the Legion of Honor, although not in any sense of the word a moving picture organ, contains percussion instruments usually found in a symphony orchestra—snare drums, base drum, cymbals, triangle, tambourine, castanets, etc. These were heard for the first time Sunday.

Giulio Minetti, the well-known violinist, ensemble player, conductor and teacher, writes the Pacific Coast Musical Review from Milan, Italy, that American prices seem to be in vogue everywhere in Europe. Mr. and Mrs. Minetti have heard several operas at La Scala and were delighted with the artistry and beauty of the performances.

William Gwin, Jr., tenor, gave an Hour of Music in the Italian room of the St. Francis hotel on Monday afternoon, February 16th. Mr. Gwin gave a program containing representative vocal compositions and was applauded because of the even quality of his voice and the pleasing character of his interpretations.

Marion Hovey Brower, the brilliant California concert artist who made such a distinct success in New York recently, is a former pupil of Mrs. Olive Reed Goss of Oakland, who was heartily complimented by Lazar S. Samoiloff after hearing Miss Brower sing and before adding her to his select list of pupils.

INTERVIEWS WITH WELL KNOWN MUSICAL PEOPLE

JOHN C. ADAMS

John C. Adams, head of the Wolfsohn Musical Bureau of New York, was in San Francisco early last month, looking after the interests of his famous institution and also visiting the Elwyn Concert Bureau, which is affiliated with the New York organization. We found him one evening at the Curran Theatre during the engagement of the San Carlo Grand Opera Company, and had an interesting chat with him in the lobby. One of the interesting questions that presented itself during the interview was the cause for the comparatively small proportion of music lovers who attend the concerts of certain of the distinguished artists. Mr. Adams agreed with us that a part of this apparent indifference is due to the high price of tickets. He said that he found in New York a large number of students, teachers and music lovers who were actually unable to pay the prices charged for concerts.

"Of course," Mr. Adams continued, "the prices are necessitated by the value artists themselves set upon their services and by the high cost attending the process of giving concerts. There is only one solution to this problem, and that is to obtain a concert hall of sufficient seating capacity to hold enough people so that even if prices are reduced, the total amount is sufficient to pay artists and all other expenses. We have done this in New York with unexpectedly great success. The Elwyn Concert Bureau has done the same in Portland, Ore., with the result that this season the entire series of concerts is sold out in a hall seating between 3000 and 4000 people. And now the Elwyn Concert Bureau in San Francisco will inaugurate a concert series to be given in the Exposition Auditorium next season with a seating capacity of 5000 at popular prices.

"The city of San Francisco has recently purchased an arrangement by which it is possible to reduce the seating capacity of the auditorium to 5000 and incidentally increase the acoustic properties. The new arrangement will make it possible for us to present the world's greatest artists at prices within the reach of everybody. The great problem of the day is to find for the huge audiences, that have in recent years become interested in good music, through the medium of motion picture theatres, sufficient space to give them opportunities to hear great artists at prices they can afford to pay. Wherever this plan has been tried out by us it has proven more than successful. I believe San Francisco will be no exception to the rule. The artists to be announced presently by the Elwyn Concert Bureau will be found to be among the world's greatest, and the prices to be charged to hear them will be exceptionally moderate.

"I have been specially pleased," continued Mr. Adams, "with the brilliant success of Jascha Heifetz on the Pacific Coast this season. As you know, the Wolfsohn Bureau originally brought Heifetz to America, after his triumphs in Europe, and he has been a sensational attraction ever since. He surely deserves it. One of the reasons why prices of certain artists are unusually high is due to the fact that one or two managers, in order to obtain certain artists, offer them specially high inducements so

that they leave their former managers. In order to meet these high guarantees, prices must be exceptionally high and there is created a problem which eventually is neither advantageous to the artist nor to the manager nor to the public. The lasting success depends upon the universal approval of the general public, and not upon the wealthy people who only like opera. Therefore the manager who can solve the problem of enabling the largest number of people to hear his artists will be the most successful in the end.

"We will have an exceptionally fine array of world-renowned artists next season," said Mr. Adams, "and many of these will come to the Pacific Coast, under the direction of the Elwyn Concert Bureau. With our popular priced concert courses established in Portland, San Francisco and Los Angeles, the public at large will have a chance to hear the greatest artists without taxing its financial resources too greatly. I find San Francisco specially appreciative of musical effort. It is the only city I know of where 10,000 people attend symphony concerts so regularly. And there is no reason why a city that can supply so many people for symphony concerts and grand opera cannot have a greater proportion of concert-going people than it has at present. Notwithstanding the fact that New York has so many millions of inhabitants, the regular concert going public does not exceed 4000 or 5000 people, which is possibly not much more than San Francisco has.

"Of course, there is no other reason why this concert public is not greater except the high cost of concerts. The problem the managers have to solve is how to induce the thousands of people now attending opera and symphony concerts to also attend concerts. And the solution of this problem will be found in the increase of seating capacity at concert auditoriums with the attending reduction of prices. Another feature of which the Wolfsohn Bureau has reason to pride itself is the fact that it introduces many artists unknown to the public, both of European and American origin. All we ask of an artist is that he be efficient and above the ordinary. We attend to the rest. Next season we will send a number of artists, including some well-known favorites and at the same time some unknown to the Pacific Coast, whom we are sure will make an excellent impression. Through the Elwyn Concert Bureau the musical public of the Pacific Coast will have a chance to hear these distinguished musicians. They are among the greatest in the world. The Far West is specially fortunate inasmuch as we cannot afford to send any artist so far away from home unless they are the greatest, for it is too risky to have them fail and lose engagements. The expenses to get them so far are too heavy to take any risks. So, as far as the Wolfsohn Bureau is concerned, California will have a brilliant season."

Paderewski was recently in Rome, where he gave a public concert and also played a special program of piano music for Pope Pius and other high ecclesiastics in the private library of the Pope.

LIPSCHULTZ RETURNS HOME

Of more than usual interest to music lovers is the announcement from the management of Loew's Warfield of the homecoming of George Milton Lipschultz. For the past six months Lipschultz has been in Los Angeles as guest conductor with the orchestra at Loew's State Theatre, the most important of the West Coast chain of theatres in the southland. Immediately after ending his stay in the south he went on a tour of the biggest of the picture palaces of this end of the State appearing in concert with Herman Lahan, former pianist at the Warfield, as his accompanist.

Lipschultz, through his popular violin solos and the arranging of splendid scores with picture productions, has gained the reputation of being one of the country's finest leaders, and is winning enviable laurels as a violin virtuoso of distinction. A. M. Bowles, general manager of West Coast Theatres, recently shipped a print of the



George Lipschultz
The Popular Director of the Warfield Theatre
Music Masters, Who Enjoys an Envious
Reputation as a Violinist

newest Norma Talmadge film play, The Lady, to Lipschultz in Fresno for the purpose of arranging a special score for it to be played when the picture is shown this week, simultaneously with his own opening here. Lipschultz sent back word that this will be the finest score he has yet given for a film play, so greatly was he inspired by the splendid portrayal given in this great play by Miss Talmadge.

Preparing for Opera Season—In preparation for its third season, the San Francisco Opera Association has opened permanent headquarters in the Foxcroft Building, with Gaetano Merola, director general, in charge. Merola sent out his first call to the association's chorus for a preliminary meeting this week, and more than eighty members responded and pledged their services for the 1925 season. Merola expects to begin rehearsals the latter part of this month. The Auditorium dates for this fall's season of two weeks have been obtained, according to Merola, who predicts that, from the standpoint of artists, repertoire and settings, it will surpass the achievements of the last two years.—S. F. Call.

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YEHUDI MENUHIN'S DEBUT

Yehudi Menuhin, the eight-year-old violinist, will be presented by Louis Persinger under Alice Seckels' management on Monday evening, March 30th, at Scottish Rite Auditorium. Yehudi's appearances last season in San Francisco and Oakland with the San Francisco Symphony were remarkable successes. Every musical authority who heard the youngster perform has been genuinely amazed at the boy's brilliant virtuosity and surprising musical understanding. Efreim Zimbalist, who heard him play last year, and Mischa Elman, who heard him only recently, both agreed that Yehudi possessed every quality necessary to become one of the great violinists and could not wait long for ever meeting with such extraordinary technical facility, musical comprehension and warmth of temperament in one so young. He will play from Vieuxtemps, Mendelssohn, Rimsky-Korsakoff, Zimbalist and Paganini.

Charles Wakefield Cadman, who is in New York for the production at Carnegie Hall, on March 20, of his Garden of Mystery, the one-act grand opera produced by the New York Music School Settlement, reports that the affair promises to be a great success. The opera, which is written for five solo voices without a chorus, is to be headed by a notable cast including: Carolyn Lazzari, contralto, with Yvonne de Treville, soprano; Ernest Davis, tenor; Charles Carver, bass, and Hubert Liuscott, baritone, all internationally known operatic stars. The artists are to be supported by the New York Philharmonic Orchestra with Howard Barlow, conductor. Mr. Cadman, with the Princess Tsianina, are in New York City filling an engagement at the Capitol Theatre, following which they will appear in both Washington and Philadelphia.

TRIUMPHS OF RESIDENT ARTISTS

Several Artists of Distinction Residing in California Delight Large Audience With the Ingenuity and Individuality of Their Art

By ALFRED METZGER

During the two weeks elapsing between the two issues of this paper a number of well-known artists residing in California made their appearance before delighted audiences. We wish to emphasize the fact that the successes achieved by these artists equalled and, in certain respects, surpassed the artistic success of some of the visiting artists and we trust that this fact will be recognized whenever music clubs engage and remunerate artists of merit residing in this State.

The Fortnightly—The final event of the Fortnightly Series, under the direction of Ida G. Scott, took place in the Colonial ballroom of the Hotel St. Francis on Monday evening, March 24. The soloists were: Lawrence Strauss, tenor; Lajos Fenster, violinist, and Ada Clement, pianist. It would be difficult, if not impossible, to select three artists superior to these who reside in the Pacific West. Miss Clement is a pianist of exceptional proficiency. Her technical and musicianly resources are indeed capable to give any composition an adequate interpretation. Her seriousness and authority have become well known to music lovers. Lawrence Strauss is specially enjoyable when he interprets modern and French compositions. His suavity of expression, the gentle timbre of his voice, his deep musical insight and his carefully enunciated diction combine to make his vocal interpretation a joy to listen to. Lajos Fenster played with Miss Clement a violin and piano sonata by Ernest Bloch and again a Greek folk song (a Song to a Bride), before, that in him is exemplified that rare gift of comprehending an artistic message and that still rarer gift of transmitting his thoughts to his hearers which alone justifies public appearances. Elegance of tone, ease of technic and animation of phrasing represent the qualities that make Mr. Fenster's performances worth listening to. Together with Ada Clement we had an interpretation of this sonata with those in sympathy with such works of the new radicalism in music surely must have thoroughly appreciated. The complete program was as follows: Piano—Poems of the Sea, Waves, Chanty, At Sea (Ernest Bloch), Miss Clement; songs—Psalm 137 (Ernest Bloch), Psalm 114 (first time) (Ernest Bloch), Mr. Strauss; Sonata—violin and piano (Ernest Bloch), Mr. Fenster, Miss Clement; songs—two Greek folk songs (arranged by Ravel), (a) Chanson de la nuit (a Song to a Bride), (b) Quel Gallant (a Gallant Lover). Three Jolly Gentlemen (first time) (Arthur Bliss), Symphony in Yellow (Charles T. Griffes), The Hucklester (Cyril Scott), Mr. Strauss.

Katharine Vander Roest—On Monday afternoon, March 24, Katharine Vander Roest, pianist, presented a program containing compositions by Beethoven, Bach, Chopin, MacDowell, Dohnanyi, Scriabine and Ravel before an audience that appeared to appreciate every moment of the occasion. The artist is certainly splendidly equipped to give a program of standard piano literature and interest her hearers in her style as well as her technical proficiency. There is an element of poetic freedom in Miss Vander Roest's playing and yet she possesses that sincerity of expression which is necessary to give the classics style and dignity. The following program was thoroughly enjoyed by everybody and the concert must be regarded as a triumph: Variations in F major (Beethoven), Organ Fantasia and Fugue (Bach), Ballad in F major (Chopin), Etude in G flat (Chopin), Prelude in D minor (Chopin), Prelude in F

major (Chopin), Polonaise in A flat (Chopin), Eagle (MacDowell), March Wind (MacDowell), Rhapsodie in F sharp minor (Dohnanyi), Etude in F minor (Dohnanyi), Poem, Op. 32, No. 1 (Scriabine), Poem, Op. 32, No. 2 (Scriabine), Alborado del Gracioso (Ravel).

De Vogel-Weber Recital—Bertha Weber, California composer-pianist, and Catherine de Vogel, diseuse, gave a joint recital in the Italian room of the Hotel St. Francis on Tuesday evening, March 3d. Miss de Vogel was indeed a pleasant surprise. She recited, in charming mode of expression, a number of old French folk songs in a manner to spread happiness in the heart of those who revel in the Yvette Gilbertan style of declamation. There is daintiness and poetic hesue in whatever Mme. de Vogel does. She has personality and originality and she sings her songs in a manner to entertain and delight. It is indeed worth while to listen to Mme. de Vogel. Miss Weber's work is best described as representative illustration of a superior grade. The contrasted songs of a superior grade. The positions are descriptive and the music is a mixture of conventionality and modernism. The composer evidently attains the aim she is heading for inasmuch as her music describes graphically the sentiments she intends to convey. The program follows: Ancient French folk songs, composer of music unknown—Pauvre Marin, La Mort de Mari, Les Cloches de Nantes, Quand tu t'enais la Caille, Ma Filles ven-tu au Bonnet, Mme. de Vogel; Alaskan Legends, set to music by Bertha Weber—The Origin of the Wind, How Raven Stole the Lake, The Last of the Thunder Birds, How the Rivers Were Formed, Bertha Weber; Le Roi a fait Catre Tambour, Les Belles Manieres, Le Cure de Bonpomme, La Petite Rosette, Mme. de Vogel; Canadian Inspirations, set to music by Bertha Weber—Spirit of the North, Birds' Symphony in D major, Joyous Spring in the North, Bertha Weber.

Noah Steinberg Concert—On Thursday evening, March 5th, Noah Steinberg gave an ambitious and extensive program of representative gems of piano literature in the ballroom of the Fairmont hotel. Owing to other duties the writer was unable to hear the first part of the program, but had sufficient opportunity to form a judgment of the artist's style. M. Steinberg is unquestionably a thorough musician who understands the significance of serious compositions. He belongs to what we term for lack of a better expression the academic interpreter, that is to say an artist who looks upon the interpretation of compositions from a purely intellectual in contra-distinction to an emotional standpoint. Flexibility of touch, surety of technical expression, intelligence of phrasing and accuracy as to reading represent Mr. Steinberg's leading accomplishments. Those of us who prefer emotionalism to intellectuality are not quite satisfied with some of the artist's ideas, but none the less he has a right to be heard and, judging from the results of his efforts, his audience enjoyed his work immensely. The program was as follows: Rhapsodie B minor, Op. 79 (Johannes Brahms); Intermezzo A flat major, Op. 76, No. 3 (Johannes Brahms); Carnaval, Op. 9 (Robert Schumann); Piece (Louis Aubert); Improvisation, Op. 20 (Bela Bartok); Le Vent dans la plaine (Claude Debussy); Etude, Op. 64, No. 1 (Cyril Scott); Waltz, Op. posth. E minor, Impromptu, Op. 36, F sharp major (Chopin); Fledermaus-Paraphrase (Strauss-Schubert).

Florence Stern, a precocious young violin talent of San Francisco, recently gave a concert in Town Hall, New York, which proved an unusual success. She played a sonata by Handel, a concerto by Ernst and compositions by Tschaiakowsky, Novack and Wieniawski and others.

MUSIC IN BERKELEY

Berkeley, March 13, 1925.

Alfred Hertz conducted the San Francisco Symphony Orchestra in the final concert of the season, Thursday evening, March 5th, in the Harmon Gymnasium. The program opened with Antique Dances for the Lute, arranged for modern orchestra by Rhespighi which proved a delightful novelty. In these four short dances the listener hears the beautiful melodies in ancient form, clothed in a modern harmonic texture that holds the interest without intruding too many dissonances. The Steinberg arrangement of the Bach Chaconne was hardly such a happy arrangement. The spirit of Bach seemed so overshadowed by the ponderous personality superimposed by Steinberg that one was left only with a feeling of regret at the close. Lewis Richards, harpsichordist, was the soloist of the evening and gave an interesting exhibition of his instrument and its possibilities in the Haydn Concerto in D major for harpsichord and orchestra. A music talk in a small hall, with eighteenth century examples, might prove interesting and instructive, but the Harmon Gymnasium and a Wagnerian conductor combined to efface both Mr. Richards and his harpsichord and the tinkle of the instrument did not reach the entire audience. However, one felt the charm of the Haydn music as expressed on this unique instrument. The L'Oiseau de Feu (The Fire Bird) Suite by Igor Stravinsky closed the program. This music was first produced in this country in 1916 in collaboration with the famous Serge de Diaghileff ballet and the brilliant and colorful performances at the old Century Opera House in New York thrilled both the ear and eye and at once became one of the few examples of ultra modern art to be sponsored by both the radicals and the conservatives. Mr. Hertz gave an inspired reading of the score on this occasion.

Dorothea Johnston appeared at the Playhouse, Tuesday evening, March 10th, in a Shakespearean program including dramatic scenes and songs. The musical numbers were Hark, Hark, the Lark (Schubert). Where Feicles hang by the Wall (Arne). Under the Greenwood Tree (Busch). Ophelia's Songs. It was a Lover and His Lass (Quilter). O Mistress Mine (Goldridge-Taylor). and When That I Was a Little Tiny Boy (Vernon). Miss Johnston possesses splendid dramatic talent and disclosed a voice of lovely quality on this occasion. Estelle Drummond Swift gave adequate support at the piano.

Lawrence Strauss, tenor, with Ellen Edwards at the piano, will present a program of modern songs of France, England and America this evening at the Armstrong Auditorium. F. P. M.

YEATMAN GRIFFITH COMING HERE

Yeatman Griffith, internationally recognized as one of the most successful teachers of voice, and who at present is established in New York, will conduct a Master Class here in June. For the past two summers, Mr. Griffith has held summer Master Classes in Los Angeles and in Portland. This year he has yielded to the insistent demand for a session in San Francisco. In London, in 1912, Mr. Griffith held his first Master Class and during the years spent in Italy and England singers and teachers of singing found their way to his studios from almost every country and from practically every State in America, some even coming from South America and Africa.

The remarkable success which has been his from the beginning is easy of compre-

hension when one knows the man. The fundamental simplicity of his nature and a rare perception, which enables him to see clearly the exact point of contact between musical cause and effect, added to the ability to demonstrate and prove every step of the way, makes of him a teacher in the most ideal sense of the word.

Not only has he to his credit the appreciation and gratitude of artists and teachers of many years of experience who have sought his advice and guidance, but young American singers have gone from his studios to the opera houses of the world. Today Ralph Errolle and Lenora Sparkes are singing with the Metropolitan, Florence Macbeth, who, when she made her debut in London was acclaimed a second Patti, is with the Chicago Opera Company; others are Elsa Stralia, Ulysses Lapps and Marguerite D'Alvarez. Mr. Griffith will be in San Francisco June 1st.

CHAMBER MUSIC SOCIETY SUCCESS

In spite of a torrential downpour, the magnificent auditorium of the Dominican College at San Rafael was more than comfortably filled on Thursday evening, February 5th, when the Chamber Music Society of San Francisco gave its recital in the Metcalf series. The Borodin Quartet in D major was rendered with that superb tone quality and perfect ensemble for which this organization is so noted. These artists are able to delve into the depths of a composition and transmit all of its beauties with conviction and authority to the audience. There was not a moment that Borodin's message failed in clarity nor beauty. The audience would not be stilled until an encore was granted.

There followed Arthur Foote's "Nocturne" and "Scherzo" for flute and string quartet (written by the way, for this organization). The "Nocturne," a finely conceived, dreamy reverie, was marvelously done. Mr. Hecht's flute tone is so flexible and so iridescent in color that it is hard to distinguish a wind instrument in the blend. He has the remarkable ability of fitting his production with violin, viola or cello, as the score demands. More perfect intonation between flute and strings could not be wished for. The sparkling "Scherzo" was played with a virtuosity that was remarkable.

The last group consisted of Greig's "Spring," the Tchaikowski "Andante Cantabile" and Grainger's "Molly on the Shore." They were all superbly played by Persinger, Ford, Firestone and Ferner, whose mastery of quartet playing is beyond all praise. It must be heard to be realized. The players had to respond to four encores before the public would let them depart.

PRIZE CONTESTS FOR STUDENTS

In reply to inquiries from teachers and students regarding the prize contests of the California Federation of Music Clubs which will be held on March 28th and for which all information can be had from Mrs. Edward R. Place, 251 Ashbury street, San Francisco, the Pacific Coast Musical Review wishes to emphasize the fact that the contestants are not known to the judges, nor are the judges known to the contestants. Each contestant is designated by a number and the judges pass on the merits of the students without knowing who they are. On account of the use of numbers the names of unsuccessful contestants are not known.

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Current Musical Events

By ALFRED METZGER

Anna Pavlova and Her Ballets—When it comes down to a final decision anyone with refined artistic taste must confess that Anna Pavlova and her associates represent the highest form of dancing before the public, notwithstanding the great efforts made to supersede it with so-called classic schools. The ballet, like the opera, impresses the general public of today far more through the medium of the old school than that of the new, and by making this statement we do not wish to express any definite idea as to which is the superior. As a matter of fact there are excellent qualities in each school.

In the ballet, such as Pavlova presents, a definite story is expressed and each ballet is set to music specially composed for it by masters. The newer school translates "impressions" made by certain compositions and interpreted by means of a set of graceful dance movements. The music, as just stated, is simply taken from the works of well known classic composers. Nothing in this most modern school can compare, at least on a musical standpoint, to Don Quixote, for instance, which proved the principal feature of Mme. Pavlova's engagement.

The programs usually consisted of either one ballet in two acts, or two ballets of one act each, and one group of miscellaneous numbers entitled *Divertissements*. Speaking strictly from the standpoint of a music lover, we would have preferred a larger orchestra and one that had played these works more frequently. Evidently some of the musicians were added for the San Francisco engagement and in the beginning had not yet thoroughly grasped the intricacies of some of the music. However, thanks to Theodor Stier's unquestionable proficiency as a ballet conductor, these little discrepancies were soon overcome and upon repetition the orchestra made an excellent showing.

As far as the writer is concerned, Pavlova is to him the last word in terpsichorean art. We have never witnessed more artistic dancing nor do we ever expect to do so during our lifetime. There is music and poetry in every motion made by Pavlova. The lightness of her steps, the feathery undulation of her floating motion, the histrionic art expressed through her countenance, all combine to make her performance a joy and pleasure to the onlooker. It is rhythm and music translated into motion. Every artist in the company is worthy of the premiere danseuse with whom he or she associates. This is specially true of Alexander Volinine and Laurent Novikoff, both of the highest type. The former's *Pierrot* Dance and the latter's *Bolero* are among the finest features of the Pavlova Company repertoire.

Another specially delightful number was the Chinese Dance by Miss Rogers and Mr. Winter. A Greek Dance by a number of the artists of the company also appealed to the imagination of the audiences. Of course *Saint-Saens' The Swan*, as interpreted by Mme. Pavlova, remains one of the unforgettable delights of any Pavlova season. Hilda Butsaya also distinguished herself both in various ballets and solo numbers. She is a graceful, vivacious and charming exponent of the dance. But to do justice to the Pavlova engagement it is really necessary to comment upon every number and every dancer which unfortunately we have not the space to do. In conclusion we want to say that costumes and scenery were in thorough harmony with the artistic finish of the performances and the atmosphere of the music.

Symphony Concerts—The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, gave the eighth popular concert of the season at the Curran Theatre on Sunday afternoon, March 1st. The feature of the program was the solo number interpreted by Artur Argiewicz and consisting of Concerto for violin in D minor by Vieuxtemps. It is always a pleasure to listen to Mr. Argiewicz. He is a thorough musician and an artist of virile temperament. Rhythmically and emotionally he obtains the vital significance of a composition and interprets with that intensity and fervor that arouses the interest of his hearers. The enthusiasm of the audience was well justified. Dohnanyi's delightful Suite Op. 19 was the opening number and naturally pleased everybody. The remainder of the program consisted of Four Old Flemish Folk Songs (De Greef), Valse Triste (Sibeleus), Menuet (Boccherini), and Polonaise in E major (Liszt).

The tenth pair of Symphony Concerts took place at the Curran Theatre on Friday



FEDOR CHALIAPIN

World Famous Russian Singer, at Exposition Auditorium, Sunday Afternoon, March 22d, and Auditorium Arena, Oakland, Friday Night, March 27th

and Sunday afternoons, March 6th and 8th. The opening number of the program consisted of Rhespighi's *Antique Dances* for the Lute arranged for modern orchestra. This was the first time these dances were presented in San Francisco and the composer certainly succeeded in retaining the classic beauty and simplicity of character of these old dances even though he embellished them with the instrumental richness of the modern orchestra. We thoroughly enjoyed these dances and under Mr. Hertz' direction their vitality and buoyancy were duly emphasized.

Another novelty was a Bach Chaconne, arranged by Seiberger for orchestra which proved particularly interesting from a theoretical point of view, showing the contrapuntal intricacies and cleverness of orchestral scoring on the part of composer and arranger, respectively. One of the most interesting features on this program was Haydn's concerto for harpsichord and orchestra in D major. Lewis Richards interpreted the harpsichord part on a specially constructed instrument and he certainly proved himself a most musically and artistic exponent of classic music. Indeed, his discriminating and poetic grasp of the composition easily justifies the assumption of virtuosity. Technically and emotionally, Mr. Richards gave us a most enjoyable performance.

However, our ears, that have become ac-

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customed to the possibilities of the modern piano, can not easily adapt themselves to a time when the musical public knew nothing of modern piano construction. To the ears of musical people that lived one hundred or more years ago the fortissimo of a harpsichord was equivalent to the impression made upon our ears by a piano of today. Even though the orchestra was reduced to a "Hädn-sized" organization, the volume of tone, which undoubtedly increased since Haydn's time, by reason of new schools of violin instruction, almost overpowered the tiny sounds of the harpsichord. Still it was interesting to know how such works sound as originally presented.

The concluding number was Stravinsky's scintillating Fire Bird Suite. We have nothing to add to what we have already said about this work. It is confessedly programmatical and descriptive and to appreciate it to its fullest extent it is necessary to see the ballet as well as hear the music. There are parts of sensuous beauty and there are parts of mystifying noise. However, the work has the earmarks of a real genius and the impression the writer receives from listening to it, is by no means an indication of the actual artistic value of the work. What may sound distressing to our ears, may be beautiful in the opinion of someone else just as competent to judge as we are and possibly more so. But we are here expressing our opinion and not that of someone else. Our readers need not agree with us, if they receive different impressions. One thing we can't do. We can not say anything sounded beautiful to us, when it did not. Repeated hearings no doubt bring out the beauties of the work more strongly. The third movement is the most discordant one, while there is much melody and beauty of scoring, especially in the matter of color effects, in the balance of the composition.

The writer went to Stanford University on Monday evening, March 9th, to listen to a Founder's Day Concert given by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz. It was a memorial event and was given in the Memorial Church, an edifice of surpassing beauty endowed with an acoustic quality of practically perfect proportions. It is a pleasure to listen to a symphony concert at this ideal auditorium. Alfred Hertz' magnificent judgment regarding light and shade and his delicacy as well as vigor of expression come here to their fullest effect. While the Curran Theatre and at the Exposition Auditorium the complaint is often made that the brasses drown the strings and reeds during musical climaxes, this statement is

not true when the orchestra plays in Stanford Memorial Church. At no time—not even during the Parsifal Prelude or the Cesar Franck Symphony—was there a time when the brasses seemed unduly loud. Here is something to ponder over.

Besides the two numbers just mentioned the orchestra played the Gluck-Gevaert Suite with a delicacy impossible to appreciate except in a hall of such perfect acoustics. The program started that owing to the character of the event the audience was requested not to applaud, and it was indeed a strange experience to find a symphony concert under Hertz' direction deprived of its enthusiastic applause. Nevertheless we enjoyed every moment and never realized the proficiency of the orchestra and the genius of Mr. Hertz as we did on this occasion when even the finest shades were noticeable and the harshest effects somewhat softened.

The Roman Choir—Several thousand people attended the second concert of the Roman Choir, which was given at Exposition Auditorium on Sunday afternoon, March 8th. The program, as was the case on the first occasion, was divided into two parts. The first including sacred music and the second operatic selections. The first gave the Choir an opportunity to reveal its proficiency in well shaded and splendidly modulated ensemble singing, while the latter part was devoted to solo singing. Salvatore Angello, a baritone of fine attainments and skillful executive powers, sang the Brindisi aria from Thomas' Hamlet with telling effect. Roberto Farino, tenor, gave us an ecclesiastical idea of an aria from Bizet's Pearl Fishers, through the medium of a voice of exceptional flexibility. Guido Guidi, bass, sang a Romanza from Gomez' Salvatore Rosa with resonant voice and skillful phrasing. The balance of the program consisted of ensemble numbers, the final selection of which included a tenor solo by Pietro Barchi.

Alice Seckels' Matinee Musicale—The sixth and final event of the season's Matinee Musicales took place in the ballroom of the Fairmont Hotel on Monday afternoon, March 9th, when Royal Dadmun, baritone, with Sigrid Prager at the piano, interpreted a varied and representative program. Resonance of voice, dignity of bearing, clarity of diction and refinement of artistic expression form the principal characteristics of Mr. Dadmun's art. He lacks, however, a certain virility of interpretation which robs some of his compositions of a vitality which the composer unquestionably intended to

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convey. Mr. Prager is a very efficient accompanist who knows the intricacies of his craft and understands how to solve them. The complete program was as follows: Where'er You Walk (Semele) (Handel); The Happy Lover (Bononcini); Some Rival Has Stolen My True Love Away (Traditional Surrey song) (Arranged by Broadwood); four Russian songs—When the King Went Forth to War (Koenemann); Oh, Could I but Express in Song (Malashkin); By the Banks of the Don (Moussorgsky); The Seminary (Moussorgsky); Les Berceaux (Faure); two French-Canadian folk songs (Songs of the Canoeemen), Mon Cri Cra, tire la lrette and Frimige, frimige sur la rivière (Arranged by G. A. Grant-Schaefer); Ueber allen Gipfeln ist Ruh (Liszt); Eros (Grieg); The Paper's Drive (by request) (Sydney Homer); Song of the Night (Cyril Scott); Song of the Palanquin Bearers (Sarojini Naidu) (Martin Shaw); Oh, Mother, My Love (Roland Farey); Fuzz Wuzzy (Kipling) (Oley Speaks).

Uda Waldrop, the municipal organist and one of our foremost creative and interpretative musicians, played organ accompaniments at both the concerts of the Roman Choir. On both occasions he acquitted himself like an artist and added enjoyment and artistic finish to the events. Notwithstanding the fact that he had scant opportunity for rehearsing, he played the difficult numbers with ease and musicianship and added body and color to every composition for which his musicianly co-operation was needed.

Chamber Music Concert—The Chamber Music Society of San Francisco gave the fifth concert of its eighth season in the Scottish Rite Auditorium on Tuesday evening, March 10th, in the presence of one thousand five hundred music lovers. So far this season the chamber music concerts had an average attendance of one thousand people. We do not believe there is another community in the world that furnishes so large an audience at chamber music concerts. The guest artist on this occasion was Erno Dohnanyi, the distinguished Hungarian pianist and composer. The visitor's popularity was evidenced by the cordial reception he received, lasting several minutes.

The Chamber Music Society of San Francisco opened the program with the Beethoven Quartet in E flat major Op. 74 and its interpretation of this splendid classic work revealed the reason why a thousand people attend our chamber music concerts. Messrs. Persinger, Ford, Firestone and Ferner surpassed themselves in their serious, authoritative and musically reading of this unusually fine quartet. They played with artistic deliberation, with exceedingly well defined judgment and with the artistic insight of musicians who devote much thought and preparatory effort to the preliminary period of a concert.

Erno Dohnanyi, pianist, and Louis Ford, violinist, interpreted the artist's own Sonata Op. 21 in a manner to reveal its strongest musical features. We were indeed glad to see Mr. Ford have this opportunity to show his talents as a virtuoso. Although a sonata is in a way an ensemble work, it calls in certain respects for the individualism of a soloist, and Mr. Ford on this occasion showed himself as an artist who is able to

stand upon his own feet. He played with exceptional musicianship, sounding the depths of emotionalism and emphasizing the phrases with the force of his own style. There were occasions when the writer would have liked to hear a little more vitality and virility as to rhythm and expression, but in the main Mr. Ford met the requirements of a clean, intelligent and effective performance.

Erno Dohnanyi both in this sonata, as well as in the subsequent quartet in C minor Op. 1, carried himself with the assurance and virtuosity of the master. He prefers the "lyric" mode of pianistic expression in distinction to the "dramatic" mode. That is to say his tone is mellowed down to the ensemble character. Technically, he leaves nothing undone and naturally, from the standpoint of phrasing, he, more than anyone else, is qualified to know the musical value of his own compositions. He certainly obtains every element of expression and emphasizes the virility and vivaciousness of his works. There is fire and vigor in his compositions, even in the more calm passages and he certainly is competent to extract from his works every particle of life and poetry.

The quartet played the string part of the composition with fine judgment and together with Mr. Dohnanyi gave this beautiful work an interpretation that presented it at its best. The enthusiasm of the audience was indeed well justified and the concert was one of the finest chamber music recitals we have heard in this or any other city.

Paul Whiteman and his concert orchestra appeared at Scottish Rite Auditorium in five concerts on Friday, Saturday and Sunday, February 27th, 28th and March 1st, before sold-out houses. It would not add to the value of this brief review to quote the program numbers, inasmuch as our readers would not be familiar with the literature Mr. Whiteman employs as his vehicle of expression. There is no question in our mind that the modified treatment of the blatant jazz, as employed by Mr. Whiteman, serves its purpose. For the audience was enthusiastic and gave evidence that it thoroughly enjoyed the performance. The personnel of the orchestra is exceptionally fine and it is a pity that it remained for jazz to recognize first-class musicianship in the way of adequate remuneration, when our regular American symphony orchestras should have made the lead and monopolized our best musicians. If for nothing else this financial recognition of first-class orchestral material by this new mode of musical expression deserves our thanks. Mr. Whiteman himself states in his program note that jazz is a "blatant" method of treating music, and, by the way, this is the first time we have really found someone who knows what jazz is. Defenders of jazz among artists and composers seem to think that it is the rhythm of syncopation that makes it jazz. That is wrong. It is the blatant mode of interpretation that makes it jazz. And Mr. Whiteman is softening this latency as much as possible and succeeds to improve it. But Mr. Whiteman and his

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A Faust Overture.....Wagner

Violin Concerto, D major.....Brahms

Symphony, E flat.....Enesco

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LORING CLUB CONCERT

training, as they are desirous of discovering
as many great voices as possible.

The third concert of the forty-eighth year
of the Loring Club is set for the evening
of Tuesday, March 17th, at Scottish Rite
Auditorium. The program, in accordance
with the custom of the club, includes a
number of compositions for men's voices,
which on this occasion will be heard for
the first time in San Francisco, among
these being Bruno Huhn's setting of Addi-
son's poem, The Spacious Firmament, and
Brunette, an a-cappella folk-song, while of
timely and special interest on this evening,
will be a number of movements from Wallace
A. Sabin's St. Patrick at Tara, and the
old Irish melodies, My Love's an Arbutus,
Erin the Tear and the Smile, and, The
Minstrel Boy, these being by the chorus
with soloists.

A feature in the program will be Arthur
Sullivan's There Is in the Wide Lone Sea,
for chorus of men with accompaniment of
strings and piano. Willem Dehe and Ben-
jamin S. Moore will give a reading of a
most attractive violincello and piano sonata
by Giuseppe Valentini, a composer born in
Rome in 1861, whose musical life was
mainly spent in Bologna and at the Floren-
tine Court, and who is credited with twelve
symphonies and numerous other composi-
tions including a set of sonatas for violon-
cello and piano of which this is one.

In the accompaniments the club will have
the assistance of eight strings with William
F. Larata, principal violin, and Benjamin S.
Moore, piano. The concert will be directed
by Wallace A. Sabin.

SACRED CONCERT

A sacred concert will be held in St. Ignatius Church on Sunday, May 10th, under the direction of the organist, Harry Wood Brown. Rehearsals will be held at the Santa Maria Hall, Knights of Columbus building, 150 Golden Gate avenue, San Francisco, on Friday evenings, at 8:00 o'clock.

MME. LISZNIEWSKA

The arrival here in June of Mme. Marguerite Melville Liszniewska, pianist, composer and pedagogue, interests many musicians of California. She first played in this State last summer at the Hollywood Bowl

when Alfred Hertz was conducting and he praises her work highly. A member of the master faculty of the Cincinnati Conservatory of Music, Mme. Liszniewska has had an enviable career. She was born in New York of Scotch-Irish parentage, both father and mother being musicians. Trained in Berlin under Dr. Ernst Jedliczka until she went to Leschetizky, her profound education has placed her before the great orchestras of Europe and under great conductors inclusive of Sir Henry Wood, George Henschel, Jedbal, Rebecik and Lowe. She played at the Chopin Memorial Concert at Queen's Hall, performing the Chopin F minor Concerto and gave it again somewhat later at Carnegie Hall, New York, with the Russian Symphony Orchestra.

When Ysaye was conductor of the Cincinnati Symphony Orchestra she played under him at that city and on tour through several cities. Her pedagogy has placed her in prominence and it is as an instructor as well as performer that she has been requested to come to the Pacific Coast this year. Mme. Liszniewska will open classes for advanced pianists only, June 22d, under the direction of Alice Metcalf and will also be heard in recital.

Edouard Deru, in response to many requests, will repeat the program which was given recently in the St. Francis Hotel. It will take place at the San Francisco Conservatory of Music on Friday evening, March 20th. He will be assisted by Olive Hyde and Arthur Nord, violinist and Beatrice Anthony, pianist. The program will include: Concerto in E major (Bach), Concerto for three violins (Vivaldi), Baal Shem (Three Pictures of Chassidic Life) (Ernest Bloch), (a) Hebrew Melody (Achron), (b) Berceuse (Faure), Variations on a Theme by Corelli (Tartini-Kreisler).

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Arthur J. Hubbard, whose work as a teacher of voice, for the last thirty-five years, has placed him among the foremost authorities in the world today, will have as his associate teacher this summer season in Los Angeles his son, Vincent V. Hubbard. Mr. Hubbard's sound principles of training have been imparted to his son, who in turn has produced many of the best young artists heard in the East this winter. Among them are included H. B. Dalquist, Frederick Millar, Rose Zulalian, Laurilla Baillargeon and Georgina Shaylor.

No teacher in America has produced so many fine artists as has Arthur Hubbard, and the unanimous opinion of the leading music centers of the world that Roland Hayes, the negro tenor, has one of the most perfectly trained voices heard in years is final proof that the Hubbard method is fundamentally sound. Both teachers will accept students who have had no previous

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CONVENTION NEWS OF NATIONAL MUSIC CLUBS

GALA TRIP FOR DELEGATES

Special Train for Portland, Oregon, for
N. F. M. C. Biennial, June 6 to 13, 1925

(From publicity department, N. F. M. C.,
1201 Columbia Terrace, Peoria, Ill.)

Definite arrangements have now been completed between the National Federation of Music Clubs and the Chicago, Burlington & Quincy railroad for a special train for the many hundreds of delegates and musicians who will go to Portland, Oregon, for the next biennial convention, to be held there June 6-12, 1925.

Mrs. Frances E. Clark, chairman of transportation, states that this special train will leave from Chicago on Sunday evening, May 31st, reaching Portland on Friday evening, June 5th. Delegates from the south and east of Chicago will plan to arrive in the Windy City on the morning of the 31st so that they may enjoy the entertainment offered by the Chicago members all during Sunday, the entire body entraining together in the evening, headed for the famed West and meeting other delegations en route.

The trip is as follows: From Chicago to Colorado Springs, with stopover there to visit the many scenic wonders, including Pike's Peak; on through the grandeur of the Royal Gorge; thence to Salt Lake City, where a day of sightseeing will be offered and a special organ concert in the great tabernacle will be given for the guests; thence along three hundred miles of the picturesque Columbia River to Portland.

This de luxe train will carry a lounge observation car, commodious and luxurious, where meetings may be held, informal talks made, parties and general entertainment had. Spacious and modern throughout, the train will give every comfort and convenience, and in addition a personal guide or conductor of the party will be provided—B. L. Gartside, passenger agent of the C. B. & Q., so acting on the entire trip.

Indications are that this convention will be the most largely attended of any in the annals of the Federation, and already two of the oldest choruses are going en masse to Portland and will appear upon the program, namely, the Choral of the Fortnightly Music Club of Cleveland, Ohio, and the Woman's Lyric Club of Los Angeles.

Mrs. Cecil Frankel, chairman of the biennial program, says: "Never before has there been shown greater interest in a biennial. Each day brings word from some State Federation that plans are being made to arrive in from one to four special cars."

Headquarters for the convention in Portland are to be at Multnomah hotel, with most of the sessions at the beautiful municipal auditorium. Every federated club is entitled to its delegates. The National Federa-

tion of Music Clubs urges a full attendance. It is an opportunity, they assert, which the music clubs of America cannot afford to miss. All communications should be addressed to Mrs. Frances E. Clark, chairman, Hotel Camden, Camden, N. J.

Hymn Contests

What better opportunity to rightly direct young minds than is afforded by holding hymn contests?

Among the many important sessions to be held at Portland will be that on church music or the national hymn contest, which is being conducted by Mrs. Grace Widney Mabey, chairman, and which during the past

New Songs for Teacher and Singer

It's A Mighty Good World	O'Hara
Golden Noon	Rolt
Come to My Heart	English
Wood Fairies	Wilfrid Jones
Brown Bird Singing	Wood
Land of Might Have Been	Novello
Rose Marie of Normandy	Del Rigo
Spring Comes Laughing	Carew
Beauty	Lohr
Pip r of Love	Carew
Love's a Merchant	Carew
The Market	Carew
Among the Willows	Phillips
A Good Heart All the Way	Clarke
Dancing Time in Kerry	Hampton
Sweet Navarre	Garne
My Heart's Haven	Phillips
Love Pipes of June	Day
My Little Island Home	Baden
Ragged Vagabond	Randolph

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season has created no end of interest and enthusiasm. These contests are based on six out of eight hymns selected from the new song book, "Hymns of Service" (compiled especially for this work by this department and published by the Century Company of New York), which are accompanied by short stories concerning the writing of the hymns and the composer, and are the first contests of the kind held in America.

Already thirty-nine States, Canada and far off India, have conducted the hymn contests. The \$100 prize given by the National Academy of Music to the State holding the greatest number of contests was divided between Missouri and Texas, each holding the same number of examinations. Cities that have done notable work in this line are: Kansas City, Mo. (30 contests); St. Louis, Mo. (12); Beaumont, Tex. (7); Wichita, Kan. (10 vacation Bible schools); Richmond, Ind., conducted the work in the Sunday schools.

In featuring this activity the city music commissions, week day religious schools, community service commissions, music

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week committees and religious educational directors have all assisted. In Washington, D. C., alone, twenty-one Sunday schools were interested. Over 2000 circulars have been sent in answer to inquiries.

Children are required in these contests to write the name of the hymn with the tune, after hearing a part of it played; name and nationality of composer and of author, one verse of the hymn and something of the story accompanying it. Certificates signed by the National chairman and State chairman will be given to those having highest markings and \$100 will be awarded the State conducting the greatest number of hymn contests by May 1st.

Circulars can be had at 60 cents per hundred from the Century Company, New York, or from Mrs. Mabey, 321 South Van Ness avenue, Los Angeles; also hymn books at 40 cents each. Address all inquiries to Mrs. Mabey—Helen Harrison Mills.

Music lovers of Berkeley have looked forward with a great deal of interest to the concert given by Carrie Emerich, pianist, who is now being enthusiastically received as a newcomer in the musical circles of Berkeley. Mrs. Emerich was heard in recital on Tuesday evening, February 10th, at 8:15 o'clock, at the Town and Gown Club of Berkeley, under the management of Alice Metcalf.

Mrs. Emerich's programs embrace a wide range of selection, inclusive of both the older masters and the modern composers. Her program-making is especially careful and intelligent, the interesting one given last month was as follows: Sarabande (Rameau-MacDowell), Gigue (Graum), Toccata and Fugue (Bach-Taussig), Improromptu, F sharp major (Chopin); Waltz, E minor (Chopin); Etude, Op. 10, No. 12 (Chopin); Etude, D flat major (Liszt); Ballade (Strong), Danse Negre (Scott), Pine Trees (Marion Bauer); Spanish Serenade (Scharwenka), Etude de Concert (MacDowell).

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ETHICS FOR MUSIC SCHOOLS

One of the most important features of the recent initial meeting of the National Association of Schools of Music and Allied Arts was the report of the Commission on Ethics, composed of Dean Peter C. Lutkin of Northwestern University School of Music; George C. Williams, president of the Ithaca Conservatory, and Francis L. York, director of the Detroit Conservatory. The recommendations made and adopted were:

1. That all advertising be strictly accurate, avoiding exaggeration and flamboyance.
2. That no teacher in one school be approached by another school without the full knowledge and consent of the school where the teacher is already employed; and that incompetent teachers be not engaged for other reasons.
3. That no direct attempt be made by one school to influence the students of other schools or private teachers to change, and no false hopes of advancement or promise of engagements be made to influence students.
4. That teachers give due credit for work done by students with a former teacher, not claiming such students as their own until at least one semester's instruction has been given.
5. That the granting of unearned degrees or diplomas be condemned.
6. That unjustifiable cutting of rates or offering of fake scholarships to increase attendance be discouraged, and the number of free or partial scholarships be restricted.

When the Association changes from one of individual membership to one of school membership, the question of enforcing the above recommendations will be dealt with. The next general meeting of the Association will be held in the city of Rochester, New

York, on the 28th of February, when the question of the standardization of courses and their content will be discussed.

An unusually large audience attended the fourth free noon concert of the Sunday Symphony Society in the Criterion Theater, where Josiah Zuro conducted. Two songs by Evelyn Berckman were sung in German by Raymond Delannois of the Metropolitan Opera House and accompanied by the orchestra. The youthful composer whose pieces are the first of the manuscripts in Zuro's American composers' contest to be played publicly, was recalled to the footlights again and again in response to the applause of her audience. A Gluck-Mottl suite, the Allegretto from Cesar Franck's Symphony in D minor, and Liszt's Les Preludes. Instead of the usual speaker, Mr. Zuro gave a brief review of the work of the society and its plans for the future.

The fifth concert of the society will be held at the Criterion on February 15th. An orchestral suite by Frederick Stahlberg, with the Musette especially composed for the occasion, will be played, and Bernard Steinberg, baritone and well known cantor, will sing.

Fortune Gallo is planning to organize an all-American opera company for next season to present the new American opera "Algaia," which was produced last spring in Akron and Cleveland with great success. It was written by the young Akron composer, Francisco De Leone, the text being by the well known baritone, Cecil Fanning.—Musical America.

Debussy's "Pelleas and Melisande" was produced by the Chicago Civic Opera Company on January 21st for the first time in several years with Mary Garden singing the role of Melisande, one which musical authorities all over the world consider her finest operatic impersonation, and Jose Mojica appeared as Pelleas.

THE PAGEANT OF YOUTH

One thousand modern youths, but no jazz, will be seen in the Pageant of Youth, to be staged in the Exposition Auditorium April 1st to 5th, inclusive. Joy dancers, Daughters of Allah in Oriental garb, demons, satyrs and hundreds of other sprightly dancers will provide a whirl of action, color and youthful gaiety throughout the seven spectacular scenes presented in the production. The pageant is a musical masque in three acts with powerful forces of good and evil arrayed in opposing factions throughout the dramatic panorama of the story.

Among the masters whose compositions animate the movements of the pageant are Schubert, Tschaiakovsky, Dvorak, Friml, Wagner and many modern composers. The sale for the Pageant of Youth opened Monday, March 9th, at Sherman, Clay & Co., San Francisco. Five evening performances with matinee Saturday and Sunday will be given. The big production is a benefit for St. Ignatius College. It will be produced on a tremendous scale and enacted by a cast of professionals.

Harry Culbertson, manager of the Pasmore Trio, has booked a spring tour of thirty-three concerts in the East and Middle West for the trio. Mary and Dorothy Pasmore will leave immediately after the close of the symphony season and will join Marie Sloss, pianist of the trio, at Monmouth, Ill., where the tour will start. Miss Sloss has been one of the head teachers at Carleton College, Northfield, Minn., this season, and has done considerable solo playing during the year. The Pasmores have been with the San Francisco Symphony Orchestra and have also given a number of solo recitals during the season. They have given several concerts with their sister, Radiana Pazmor, who has recently returned from several seasons abroad. The concerts booked for the trio in the East will be given for summer sessions of many prominent colleges and universities, among them Drake University at Des Moines, Ia.



IMPENDING MUSICAL EVENTS



OPPENHEIMER ATTRACTIONS

Chaliapin—Thousands of his admirers, including the most ardent music lovers and the general public who rarely attend a musical event, will be on hand at the Exposition Auditorium Sunday, March 22d, to greet the peerless Chaliapin, whose only recital in San Francisco this season will take place at that time. The coming of Chaliapin is a real event, for no artist in the world today seems able to dispense more real joy to his hearers. The unique manner he has in rendering each and every selection given, his enormous creative powers, his matchless voice and art, and his compelling personality form an irresistible combination.

Chaliapin, as is his custom, announces no pre-arranged list of songs to be given, but those who know, and that includes every one who has ever been so fortunate as to attend a Chaliapin recital, are prepared for the most generous of recital programs, as Chaliapin's repertoire is full of the finest gems of music literature, and he always gives generously. He will be assisted by Abraham Sopkin, violinist, and Max Rabinowitch, pianist, two excellent artists who will share honors with their chief. Tickets for the Chaliapin recital, which is under the management of Selby C. Oppenheimer, are now selling fast at Sherman, Clay & Co.'s, indicative of the crowd that will greet him here. He will appear on Friday night, March 27th, in the Oakland Auditorium Arena, his first recital in the transbay city.

Maria Jeritza, one of the most conspicuous figures at the Metropolitan Opera House since the death of Caruso, will make her first appearance in San Francisco at the Exposition Auditorium on Sunday afternoon, March 29th, before one of the greatest throngs that has ever gathered in the big hall. Jeritz was born in Brno, formerly in Austria but now a part of Czechoslovakia. Success in the Volksoper and Hofoper in Vienna, triumphs in London, Paris and Milan, were followed by her debut at the Metropolitan on November 19, 1921. The sensational success of Jeritz's career in America is known to all who follow the progress of musical events. She has been heralded far and wide and her every appearance has been the signal for a great outpouring of the people to greet her. The amazing thing about Jeritz, and one of the pleasantest to chronicle, is that she is as successful on the concert platform as in opera. Her beauty is so compelling, her personality so persuasive, her presence so magnetic, her voice so pure and expressive that she conquers her audience immediately. Her San Francisco recital, under the management of Selby C. Oppenheimer, will be her only appearance in Northern California this season, her Western tour being very limited.

She will be assisted by Maximilian Rose, violinist, and Emil Polak, pianist. The program will be as follows: Larghetto (Handel-Hubay), Rondo (Mozart-Kreisler), Maximilian Rose; aria, Pleurez mes yeux, Le Cid (Massenet), Mme. Jeritz; Widmung (Schumann), Song of the Lute, The Dead City (Korngold), Cecilie (Strauss), Mme. Jeritz; Le Manoir de Rosemonde (Duparc), Beau Soir (Debussy), Ah, Love But a Day (Beach), The Answer (Terry), Mme. Jeritz; Meditation (Tchaikowsky), Le Coucou (Daquin-Manen), Zigeunerweisen (Sarasate), Maximilian Rose; aria from La Gioconda (Ponchielli), Mme. Jeritz.

It is said that the lovely prima donna is most charming and generous in the rendition of delightful encore numbers, which will form a large part of her offering. Tickets are now available at Sherman, Clay & Co.

The Flonzaley Quartet—One of the most notable events of the spring music season will be the only appearance in San Francisco this season of the world famous Flonzaley Quartet, the most distinguished string ensemble of the present day. These fine artists are now entering their third decade as purveyors to American audiences, having appeared in this country for twenty seasons, during which time they have filled no less than eighteen hundred engagements in some four hundred American cities and colleges. In addition to this the quartet annually makes a short pilgrimage to Europe during the summer and across the Atlantic another five hundred recitals have been given. The Flonzaleys are the standard by which Chamber Music is judged today and they have done much toward the development of this finest form of music in this country. The personnel of the organization, with one exception, is the same as when the quartet was founded by E. J. de Coppet twenty-two years ago, and includes Adolfo Betti, first violin; Alfred Pochon, second violin; Ivan D'Archambeau, cellist, and Felecion D'Archambeau, violinist, the latter taking the place originally filled by Ugo Ara. Only one concert will be given in San Francisco this year, the quartet appearing in a specially arranged program at the Columbia Theatre on Sunday afternoon, April 5th, under the management of Selby C. Oppenheimer.

Tito Schipa, the celebrated and ever-popular operatic and recital tenor, is headed westward and is scheduled to appear in two extraordinary recitals at the Columbia Theatre on the Sunday afternoons of April 19th and 25th.

Frieda Hempel's return to California after an absence of nearly a decade will be signaled by one mammoth appearance in a Jenny Lind recital in the Auditorium on Thursday night, April 30th. This will be the famed diva's only appearance in Northern California.

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ELWYN ARTISTS SERIES

Mabel Garrison—When an artist as popular with the great American music loving public as Miss Mabel Garrison, coloratura soprano who sings here Wednesday evening, March 18th, at Scottish Rite Hall under the management of the Elwyn Concert Bureau, it just simply seems impossible for her to have any rest, even during the heated summer months. About the middle of last June Miss Garrison, as is her usual custom, went up to her summer home at Valois, N. Y., in the Catskills, to have a good summer rest. Hardly had she reached there before her managers sent her word of her engagement as the special feature attraction of the Bangor Festival early in October, and immediately following this was to be three days' engagement with the Worcester Festival.

Hardly had this matter been settled in her mind when there comes word that she is wanted by the chief impresario of the Far East, who has managed the tours through China and Japan of the world's greatest artists. Within a few days she had decided to make the long journey and had signed the contract to appear in thirty concerts in China, Japan and the Orient, beginning the first of next month, April, immediately following her tour of the Pacific Coast. With a busy concert season ahead of her, Miss Garrison found she would have little time necessary for the numerous preparations for a tour of the Orient. Rest and quiet, even in the dull summer months, when most other artists are enjoying a peaceful vacation is an unknown pleasure in the life of this popular American artist.

George Siemom will accompany Miss Garrison in the following program: (a) Care Selve (Handel), (b) Phillis Has Such Charming Graces (Anthony Young), (c) Come Unto These Yellow Sands (Frank La Forge), (d) Morgen, (e) Serenade (Richard Strauss), (f) Rossignol (song without words) (Saint-Saens), (g) Supremo somno (Francesco Santoliquido), (h) Baritori di grano (Geni Sadero), (i) Crying of Water (Campbell-Tipton), (j) Heffle Cuckoo Fair (Martin Shaw), (k) Roses in the Morning (Samuel Richard Gaines), (l) Howdy-do Mis' Springtime (David Guion), (m) A Birthday (George Siemom), (n) Folk Star (Mexican), (o) Chanson des cueilleuses de Lentiques (Greek), (p) Believe Me If All Those Endering Young Charms (Old Irish), (q) Kom Kjyra (Norwegian Echo Song).

Dohnanyi—With the appearance of Dohnanyi in San Francisco Friday evening, March 20th, under management of the Elwyn Concert Bureau, there comes here a composer-pianist of international repute, a

philosopher-musician whom the critics of France, Italy and America have compared to Brahms and Beethoven. Perhaps no other composer has been so highly praised as was Dohnanyi by musical people of New York who heard Albert Spalding and the New York Symphony play his own violin concerto in D minor, Op. 21, under the baton of the composer himself.

Dohnanyi's artistic restlessness is evidenced by continuous work. He seems never to rest for a moment from his composing or work at the piano. In New York one cannot enter his room without finding him deeply submerged in a score. Only such incessant activity can account for the accomplishments of this great artist who is still a young man. His published list includes more than two score "opera" and he has already played in over a thousand concerts and is at present working on a comic opera, *The Tenor*. Besides this work he has written an opera, *Vayda's Tower*, the book of which is by Hans Heinz Ewers, which was first produced by the Royal Opera in Budapest, where the composer makes his home, in 1922. In Budapest the composer is idolized by his compatriots, who fill the concert halls wherever he appears. Mr. Dohnanyi has arranged the following program for his San Francisco concert: *Tassacaglia*, Op. 6 (Dohnanyi); *Sonata A flat major*, Op. 110 (Beethoven); *Kreisleriana*, Op. 16 (Schumann); *Group of Compositions* (Dohnanyi)—*Adagio non troppo*, *Presto ma non tanto*, from *Ruralia Hungaria*, Op. 32, *Pastorella* (On a Hungarian Christmas Carol), *Etude-Caprice F Minor*, Op. 28, No. 6, *Marche Humoresque*, Op. 17, No. 1, *Rhapsodic*, C major, Op. 11, No. 3.

SYMPHONY CONCERTS

The eleventh and next to the last pair of concerts of the San Francisco Symphony Orchestra, to be given in the Curran Theatre Friday and Sunday afternoons, March 20th and 22d, will present Georges Enesco, the eminent Rumanian composer, as assisting artist. In the capacity of violinist he will perform the Brahms D major Concerto, a work which has not been given on the Symphony's programs for many years, while he will also conduct the orchestra in his own E flat Major Symphony. This is Enesco's second visit to the United States and his first trip to the Pacific Coast. His first American appearance was in 1923, and since then he has performed with and conducted most of the prominent Eastern orchestras, everywhere being greeted with most enthusiastic admiration.

Upon the occasion of a recent performance with the Philadelphia Symphony, the Evening Public Ledger reported: "Georges Enesco, one of the outstanding musicians

of the present day, appeared in a triple capacity at the Academy with the Philadelphia Orchestra, and made a profound impression in all three ways. Mr. Enesco, as soloist, played the Brahms Concerto, and there are very few musicians before the public today who have his ability, who can play what is generally considered the most difficult violin concerto. His performance was one of the most musically that has been heard here. His tone is beautiful in quality, the octaves and tenths were perfectly played. In interpretation and general conception his reading of the great work was very beautiful." Another critic has termed him

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The Faust Overture of Wagner will complete the program for this pair of concerts.

On the afternoon of March 29th, the orchestra will bring its Sunday Popular Series to a close with a program made up entirely of works of Tchaikowsky. The works selected for this occasion are the Sixth or Pathétique Symphony, the charming Nutcracker Suite and the March Slav.

SPRING MUSIC FESTIVAL

A young tenor of the Metropolitan Opera Company, who has been acclaimed by Eastern musical critics as a truly great artist, has been engaged as one of the four soloists who will appear in San Francisco's second Spring Music Festival, to be held in the Civic Auditorium April 18th, 21st, 23d and 25th.

Rudolf Laubenthal is recognized in the East and in Europe as one of the recent sensations of the operatic stage. He has been particularly successful in Wagnerian roles, but a fresh, young voice of fine lyric quality and great adaptability, coupled with unusual histrionic talent, has enabled him to command a wide repertoire. He is described as one of the handsomest men, with one of the most attractive personalities, in grand opera today.

The other Spring Festival soloists will be Madame Charles Cahier, famous American contralto, now a guest artist with the Metropolitan Opera Company, Helen Stanley, soprano of the Metropolitan and Chicago Opera Companies, and Alexander Kipnis, basso of the Chicago Company.

Plans to make the Spring Music Festival one of the most brilliant events of the Diamond Jubilee year in San Francisco will be discussed at a meeting of the Citizens' Committee in charge of the festival at the St. Francis Hotel next Wednesday afternoon, March 11th. Supervisor Angelo Ross, chairman of the Diamond Jubilee Committee, will attend and pledge the support of his organization. The executive committee for the festival consists of Mayor James Rolph Jr., John D. McKee and Henry L. Mayer, honorary chairmen, Supervisor J. Emmet Hayden, chairman, A. W. Widenham, vice-chairman and manager, Alfred Hertz, director-general, Dr. Hans Leschke, choral director, Glenn H. Woods, choral director for the east bay section, Chester W. Koskran, executive secretary, and Mrs. Louise Bennett, secretary.

The Spring Festival will consist of four great events to be given by the San Francisco Symphony Orchestra, a chorus of more than 600 voices, and the four soloists named above. The chorus has been in rehearsal for several months under the direction of Dr. Hans Leschke, assisted by Glenn H. Woods in the east bay district and Eugene Blanchard in San Francisco. Sale of season seats for the festival is now in progress at the store of Sherman, Clay & Co. in Kearny street.

CHAMBER MUSIC CONCERT

Germaine Schnitzer, the distinguished pianiste, who will play here in the Chamber Music Society's concert Tuesday evening, March 24th, was born in Paris and at the age of nine won the first prize in harmony at the Paris Conservatory. Since that early childhood triumph she has won all the honors within the reach of a woman pianiste. At thirteen she achieved the grand prix d'honneur in Paris, triumphing over many contestants all many years older. Her subsequent debut and concert tours throughout Russia, France, Norway and Germany attracted the attention of all Europe. These successes she has duplicated in America, both as soloist with orchestras and in recital.

Germaine Schnitzer is not only a wonderful artist, but a lovely personality as well. It is rare that such beauty of face and fig-

ure, such grace and charm are united with the transcendental genius which is hers. She quite captivates her audiences personally as well as artistically.

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Francisco was last season with the San Francisco Symphony Orchestra, when she triumphed in a brilliant presentation of a Mozart concerto. Her appearance here was the subject of enthusiastic comment, which continued long after her departure.

She will be heard here this time as a chamber music exponent. She has appeared in like capacity with the Capet Quartet of Paris, the Bohemian String Quartet and many of the other distinguished ensembles and enjoys a high reputation in this form of musical art. With the Chamber Music Society she will present an entirely new piano quintet by Novak as one of her numbers. We are fortunate to hear her in this capacity this season.

AT DOMINICAN COLLEGE

With the coming of Dohnanyi to the School of Music, Dominican College, San Rafael, on Wednesday evening, March 11th, under the management of Alice Mercall, residents of Marin County will not only hear and see a great pianist but will learn to know a great composer. Perhaps no other composer has been so highly praised as was Dohnanyi by the artistic people of New York who heard Albert Spalding and the New York Symphony Orchestra play his own violin concerto in D minor, under the baton of the composer himself.

Dohnanyi's artistic restlessness is evidenced by his continuous work. He seems never to rest for a moment from his composing or work at the piano. He has already created more than two score "opera" and taken part in over one thousand concerts in all countries of Europe, in England and in the United States.

The following interesting program will be given at this the sixth concert of the Artist Series, season 1924-1925, at the School of Music: Fantasie and Fugue in G minor (Bach-Liszt), Sonata in C major, Opus 2, No. 3 (Beethoven); Ruralla Hungarica, Opus 32 (first time) (Dohnanyi); Mazurka in A minor, Impromptu in A flat major (Chopin); Nocturne in F major, Valse Impromptu, Rhapsodie Hongroise No. 13 (Liszt).

Clarence Eddy, the eminent American organ virtuoso, returned to Chicago from his Western mid-season tour and is now busier than ever. He gave two recitals in Los Angeles, two in Long Beach, one in Denver, one in Rawlins, Wyo., and one in Oakland. In his program in the Angelus Temple at Echo Park, Los Angeles, he had an audience of 5000 and an invisible audience over the radio of 1,000,000. His tour, although brief, was a triumphal march through a vast territory which bears Mr. Eddy a deep esteem and affection.

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MARTIN BROWN'S SENSATIONAL DRAMA

BENEFIT FOR RUSSIAN CHILDREN

A grand concert and ball will be given at Columbus Hall, 150 Golden Gate avenue, on Saturday evening, March 28th, for the benefit of a fund to establish a Kindergarten for Russian Children and the Children's Educational Society in San Francisco. The artists, who will give a program of an extensive and artistic character, include the following representative and prominent musicians: Mme. Dorothy Raegen Talbot, coloratura soprano; Mme. Pearl Hossack Whitcomb, dramatic soprano; Harold Dana, baritone; Erwin Holton, tenor; Lincoln Batchelder, pianist; Mme. Claire Darriman, Mr. Kelsey and Lincoln Batchelder, pianists. The concert will be given under the direction of Michael S. Andreff, and the co-operation of a committee including Mayor Rolph, Rev. James Gordon, Rev. H. H. Bell, J. Emmet Hayden and former Consul A. N. Vivodoff and G. T. Kiyaschenko. The parents' executive committee of the Russian Children's Educational Society consists of Mme. N. Doodoroff, Mme. V. Sozonoff, Mme. U. Harlamoff and V. Tichinin.

Arthur Conradi had the distinction to be included in the Piedmont High School Artists Series given under the auspices of the Associated Student Body of the Piedmont High School. In announcing this series, the student body said: "Here is a series of concerts designed to bring the world's great artists and the best in music within reach of every Piedmont home. These recitals in the beautiful Piedmont High School Auditorium are comparable in intimacy to a drawing-room recital. Their inspirational value to our Piedmont boys and girls makes them worthy the support of every Piedmont citizen." The series included: Mme. Ina Bouraskaya, Claire Dux, Arthur Conradi, Alberti Salvi, Alfred Cortot, Wallace Sabin and the Sequoia Trio—Arthur Conradi, violinist, Arthur Weiss, cellist, and Pierre Donillet, pianist. Mr. Conradi made an excellent impression, holding his own in the distinguished company he was in. Conradi was a student of Auer in Petrograd and of Cesar Thomson in Brussels and there were traces of both these schools in his playing. The marked characteristics of his playing are the big and noble tone that he draws from his instrument and the technical surety of his left hand in the most difficult passages. The recital opened with La Folia by Corelli, which received broad and noble treatment. In the Vieuxtemps Concerto in D minor, Conradi demonstrated deep feeling and virtuosity that was equal to any violinists that have been heard here. The lighter numbers, such as Menuet by Mozart, Perpetuum Mobile by Ries, Sarasate's Spanish Dance and the poetic Nocturne by Chopin (arranged by Conradi) received most charming interpretation. The program was concluded with Caprice Viennois by Kreisler and Souvenir de Moscou by Wieniawski in most brilliant style. The audience was persistent in its demands and several encores were granted. Mrs. Margo Hughes, who has recently returned from concert tours with Gadsdi, accompanied Conradi most superbly and she again proved herself a most ideal accompanist.

Marion Ramon Wilson, contralto, announces a concert to be given at Century Club Hall on Thursday evening, March 26th. She will be assisted by George Stewart McManus at the piano. Since her last appearance in San Francisco Miss Wilson has sung quite generally throughout the southern part of the State. At the Los Angeles Gamut Club she appeared on the same program with the justly celebrated American baritone, Lawrence Tibbett, and with Elinor Remick, the noted mezzo-soprano-pianist. Miss Wilson delights in adding to her program the songs of American composers. The program to be rendered on this impending occasion will be: Sebben,

Crudele (Antonio Caldara), Chi vuol la Zingarella? (Giovanni Paisiello), Il segreto per esser felice, from the opera Lucrezia Borgia (Donizetti), Pauvre Dame Marguerite, from the Opera La Dame Blanche (Boieldieu), Ah, mon fils! from the opera Le Prophete (Meyerbeer), (a) Aufenthalt (Schubert), (b) Liebestreu (Brahms), (c) Es blinkt der Tau (Rubinstein), (a) Mandoline (Debussy), (b) Le Chevalier Belle-Etoile (Holmes), (a) The Captive (Gretchaninoff), (b) Nocturne (Balakireff), 1 Fear You, Merry Maiden (Clare Harrington), (Words by Regina E. Wilson), (a) Lament (Egyptian Song from Ben Hur) (Chadwick), (b) O Golden Sun (Grace Adele Freely), (c) Lil Black Rose (David Guion), (d) Leezie Lindsay (Old Scottish Ballad).



EMILY LEES

*A Talented Young Violinist, Pupil of G. Jollain.
Who Will Give a Concert in April*

Emily Lees, violinist, will be presented by her teacher, G. Jollain, in a recital at the St. Francis Hotel next month, under the patronage of some of San Francisco's most prominent music lovers. Miss Lees' playing already has received much commendation, and she has planned a program that includes some of the most difficult as well as most beautiful compositions in the literature of the violin. Among her numbers will be the Cesar Franck Concerto, Bruch's E minor Concerto, the Wieniawski Polonaise, and a group of smaller compositions. Her accompanist will be Mabelle Sherwood-Willis.

L. A. PHILHARMONIC IN COLISEUM

In response to a popular demand for fine music at prices that the general public can afford to pay and in a location readily accessible to all classes of people, the Los Angeles Philharmonic Orchestra, ninety master musicians under the authoritative baton of Conductor Walter Henry Rothwell, will, through the courtesy of the Community Development Association, play three Sunday afternoon concerts in the Los Angeles Coliseum, the first one on March 1st at 1:30 o'clock and the others following two weeks apart. Admissions have been fixed at 10, 25 and 50 cents with some six thousand five hundred seats available at each price.

These admission prices are all the more remarkable when the cost of operation of the Philharmonic Orchestra is taken into

consideration, for it costs nearly \$300,000 per season to operate. Due to the extremely high artistic standard maintained, there is an average of three paid rehearsals to each revenue-producing performance. The uniform contract entered into with the musicians permits of playing only eighty-one concerts per season of twenty-eight weeks, so the cost per concert averages over \$3750. Of course this includes the expense incident to playing some thirty-five out of town concerts, involving traveling nearly 3500 miles.

In view of this tremendous cost of operation, it is no wonder that no symphony orchestra ever breaks even. If these three concerts draw an attendance that prove the general public wants them, it is very possible that they will be scheduled each spring hereafter. With the summer concerts, which have been given in the Hollywood Bowl, and the series of winter concerts, which the Philharmonic Orchestra plays in the Auditorium, this spring series will provide music of the finest type played by one of the greatest orchestras of the world for citizens and visitors of Los Angeles practically the year around.

W. A. Clark, Jr., the founder and sole guarantor of the inevitable deficits incurred by the Philharmonic Orchestra, has spent nearly a million dollars in the past five years building the orchestra to its present internationally recognized artistic excellence and will spend that amount in the coming five years keeping it up to its present high standard. There isn't any doubt but what the response to this opportunity will be tremendous and will necessitate the increasing of the seating capacity available for the remainder of the concerts.

MUSIC CLUB AND STUDIO NEWS

Since the change of the Pacific Coast Musical Review to a semi-monthly publication the editor has been obliged to cope with a number of difficulties, among which is the necessity of including two weeks of musical news in one issue when this one issue does not always contain the same space as two issues of the larger size. Until this difficulty has been straightened out we are obliged to delay certain events in one issue to another. For this reason the activities of the Pacific Musical Society, the San Francisco Musical Club and other music clubs as well as a number of news items from music studios and recitals of pupils will be featured in the next issue. Club and studio activities of February and March will be reviewed in the April 1st number of this paper. After that we shall be able to handle reviews of events more promptly. We like to take advantage of this opportunity to notify our readers that notices must be received at this office FIVE days before publication. The publication days are the first and fifteenth of each month. The same holds good for advertising copy.

ALFRED METZGER.



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For those long weeks when Nature turns her austere side toward us and we feel the chill of her change of mood and withdraw to the shelter of home and cluster about the fireside, there is a certain lure to enchant us and carry us far on the road to happiness and that is Music. Well has Music been called the greatest of the Arts, beginning indeed where the others leave off, for she vibrates in accord with them all and goes far beyond them all.

She hears us to the Isles of Romance and takes us by the hand, into moonlit gardens and we walk with her by the blue sea and feel the fresh wind in our faces. She takes us gayly dressed to the Carnival. She recreates for us the strange sounds of the Orient. We stand by the cradle as the mother sings to her babe. We dance, we laugh, we sing and even weep with her who holds in her powerful grasp all our joys, all our emotions and plays on them as she will.

Music in its effect on man has a greater power than any other single influence and a home in which music dwells is a real home.

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RULES FOR SINGING TEACHERS

In certain quarters the theory has long existed that to teach singing no special knowledge and training are needed; that all the would-be singing teacher needs is the ability to count four beats to the measure in common time, and as for the singing part of it, why, if you want to, just sing!

The danger in this situation disclosed itself in the complaints that not long ago were filed with the city authorities, charging some alleged singing teachers of Greater New York with incompetence that verges upon malpractice.

These charges led to the hearings in City Hall, at which many well-known teachers of singing of this city expressed their realization of existing abuses and pledged their co-operation to remedy the evil.

With this keenly in mind, a group of men, all of them singers and teachers of singing and members of the American Academy of Teachers of Singing, recently discussed the problem of setting forth in simple and plain terms what they think the requirements are that every teacher of singing must possess to warrant his considering himself a teacher, naming only such endowment and attainment as is fundamental and indispensable.

As the result of this discussion the Academy has adopted for its own guidance and offers to professional colleagues and the public at large the following

QUALIFICATIONS FOR TEACHERS OF SINGING

1. A good general education, including a thorough knowledge of the correct pronunciation and use of the English language.
2. An ear accurate in judging pitch and quality of tone.
3. At least five years of study with competent teachers of singing.
4. Musicianship, including knowledge of the history of music, elementary harmony, form, analysis, style, and the ability to play the piano.
5. Ability to demonstrate vocally the principles of singing.
6. Ability to impart knowledge.

Serge Koussevitzky, the admirable Russian conductor of the Boston Symphony Orchestra, is reported to have been re-engaged for another year and most likely two, and also that he is to have as associate conductor, an American, very well known. Mr. Koussevitzky has been one of the real sensations of the present season in the various music centers, where he has appeared at the head of the Boston organization.

Charles Wakefield Cadman has just received word that his Oriental suite, consisting of four numbers—"The Desert's Face," "Underneath the Bough," "Within the Potter's Shop," and "Merry with the Fruitful Grape," has been published by the Boosey Company of London. It is arranged for full orchestra.—Musical Courier.

Ernest Bloch, the celebrated composer and director of the Cleveland Institute of Music, has been called to conduct a series of master classes at the Eastman School of Music, Rochester, N. Y. His first course began February 2d.

Carnegie Hall, which has been the center of New York's musical activities for a generation, has been sold by the estate of the late Andrew Carnegie to Robert E. Simon.

The Radio Artist

Edited by M. L. HELPMAN, Jr.

KGO PAYS CASH FOR NINETY PER CENT OF PROGRAMS

Versatile Director of Programs for General Electric Station Says New Talent Being Discovered Daily

To sit down quietly with Carl Anderson in the luxurious KGO broadcasting studio in the Hotel St. Francis and let him talk about the unique plan devised and put into operation by himself at Pacific Coast station KGO in Oakland, is to be convinced that the cause of the radio artist is being championed by one able to solve the difficult problems of artistic programs and remuneration for the participants.

Certainly there are few who have invested in highly efficient receiving sets by whom this question has not been considered seriously. "What source of income is going to justify great broadcasting stations to furnish artistic programs for my entertainment free?" We venture to say that never before has any piece of mechanism been sold to the general public in such large quantities and for such a vast sum of money without assurance of its continued use. Radio has proven, without a question of a doubt, the confidence of the American people in the great industries of the country.

Yet if broadcasting were to cease tomorrow for lack of revenue, the entire investment in receiving sets would be lost. To the mechanical mind the mystery of it all has such an appeal that even the reception of dots and dashes from far distant stations suffices, but to the great mass of radio enthusiasts the broadcast programs are prerequisite.

A newspaper is able to furnish entertainment and world-wide news because of the revenue from advertising, but how many would tune in on the broadcast announcements of various merchants inviting the purchase of their wares?

The value of reaching millions of people with the spoken word remains unquestioned but the detriment to radio as a whole by such commercialism is instantly apparent. The radio owner expects not only programs, but entertainment and, in addition, demands that it be artistic and excellent.

In our opinion, Mr. Anderson has taken a long step toward the solution of this perplexing problem, for being a professional musician himself he has worked from the artist's standpoint. Manufacturers and commercial firms who desire to avail themselves of the opportunity to call attention of the radio public to their existence have been welcomed by KGO and so the artist has been able to realize something for the time expended in entertaining the invisible audience.

To quote Mr. Anderson's own words, "Firms who wanted to present programs to the listeners-in were promptly informed that all programs, in their entirety, must be submitted at least two weeks in advance, that rehearsals must be given before me and that all participants must possess ability

RADIO NEWS

Miss Vivienne Consula Sengler, brilliant young California artist, will give a request concert from radio station KLX, Oakland, the latter part of March.

Miss Sengler, whose piano solos are greatly appreciated by radio audiences, has received compliments on her artistic interpretation from all parts of the United States.

Because of her poetic insight and excellent musicianship, critics call her a "miniature Harold Bauer," while Redfern Mason speaks of her as being "a highly regarded teacher of music, a musician who thinks and has the courage of her convictions."

Her numbers will include:

Etude, (Chopin); Papillons, Op. 2, (Schumann); Valse Caprice, (Sengler); Polonaise, (MacDowell).

Charles Wakefield Cadman's latest choral work, *The Sunset Trail*, which had its world-premiere only a few months ago, was first presented at Denver under auspices of the local music week association to an audience of more than 6000 persons under the direction of John C. Wilcox, to whom the work was dedicated, and later was presented to the international audience over KOA, the new General Electric broadcasting station at Denver.

Choral passages of the opera were sung by approximately forty selected voices from the original chorus of ninety persons. The same cast of soloists appearing in the premiere were heard, namely: Wildflower, (contralto), Lucile Fowler; Redfeather, (tenor), Elwin Smith; Chief, (baritone), Everett Foster; Grey Wolf, (bass), Leroy Hinman; Old Man, (tenor), Louis Baine; Medicine Man, (tenor), Albert Kyfin; and Brave, (tenor), Robert Kenworthy.

"The *Sunset Trail* contains some of Mr. Cadman's best choral writing, introducing contrast between sharp rhythmic accents of tribal songs and sustained part-writing in sophisticated harmony," declared Freeman H. Talbot, KOA program manager. "A love duet between Wildflower and Redfeather is especially ingratiating and is sure to arouse popular enthusiasm."

of a high order. At this time my programs are slated as far as two years in advance, the contributing firms leaving all details to me, entirely satisfied to defray the expense of employing artists that will make their programs predominate the air on their night."

Thus KGO has been able to include in their excellent programs entire operas, oratoria and plays never before presented over the air. During the past months all of the following have been given: *Il Trovatore*, *Carmen*, *Cavalleria Rusticana*, *Cinderella*, *Pinafore*, *Pirates of Penzance*, *Elijah*, and *the Messiah*. In the very near future *Mikado*, *Faust*, *Rigoletto* and *Herbert's Serenade* will be offered.

Mr. Anderson admits that contributing artists do not receive their accustomed fees, but it is obvious that, as the plan progresses, the revenue to the artist will be increased.

KPO BROADCASTS INAUGURAL CEREMONIES FROM WASHINGTON

Popular Local Station Hooked Up with Seventeen Stations Throughout U. S. Gives Radio Fans Great Treat

At no time since the invention of radio could the owner of a receiving set feel more justified in his investment than on March 4th, when the inaugural ceremonies of President Calvin Coolidge and Vice-President Charles G. Dawes were broadcast over seventeen stations throughout the United States. Local fans received the program over KPO as perfectly as if it were staged in their own homes for their individual benefit.

Miss Ada Morgan O'Brien, director of programs of this fine station, after telling about this great event in our national history, gave full credit to the many local artists who have delighted the radio world with their talent. The faculty of the Arrillaga Musical College, including the director of that organization, Vincent de Arrillaga, came in for their share of glory for their artistic program of last month.

She dwelt upon the memorable programs of such prominent organizations as the Olympic Glee Club, of which Harry Perry is the director, with Edgar Thorpe at the piano; the San Francisco Real Estate Board Glee Club of seventeen excellent male voices under the direction of Elmer Hagen; the San Francisco Chamber Music Society, which took part in the Community Chest program of February 17th and the individual program given by the leader of that organization, Louis Persinger, violinist.

KFRC AND CALL COMBINE

Much is promised the radio world through the recent combination of the progressive KFRC—Radioart station at the Hotel Whitcomb—and the San Francisco Call.

This wide-awake broadcasting station since coming on the air has made a mark for itself with fans throughout the country. Stanislas Dem and his fine orchestra at the Whitcomb has set a standard for classical radio entertainment, and Paul Kelly's jazz organization has furnished dance music for parties everywhere on the Coast. Other numbers on their programs are equally as good.

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Pacific Coast Musical Review

THE OLDEST MUSICAL JOURNAL IN THE GREAT WEST

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FIVE CENTS

THREE WORLD-FAMOUS COMPOSER-VIRTUOSI DELIGHT CALIFORNIANS

Fritz Kreisler, Celebrated Violinist and Composer; Georges Enesco, Eminent Rumanian Violinist, Composer and Conductor, and Ernst von Dohnanyi, Distinguished Hungarian Pianist and Composer, Appeared Before Large San Francisco Audiences During Week Beginning March 15th

By ALFRED METZGER

During the middle of March, California was the host to three world-famous composers and concert artists. These three distinguished leaders in musical thought were in San Francisco during the week beginning Sunday, March 15th, and everyone of them gained his measure of public recognition. They were Fritz Kreisler, Georges Enesco and Ernst von Dohnanyi. It is indeed rare that so many artists of distinction, specially when they are also composers and of world renown, visit San Francisco, and California in general, at the same time. For this reason the event is worthy of special emphasis. We shall now proceed to review the impressions made by each of these three musical notables in detail.

Fritz Kreisler, from whom there never lived a greater violin virtuoso, and whose compositions appear on practically every program of distinguished artists, appeared at Exposition Auditorium on Sunday afternoon, March 15th, in the presence of an audience comprised of nine thousand people. It is hardly necessary at this late day to enumerate the various artistic qualities that combine to make this eminent musician an outstanding figure on the musical firmament. Suffice it to say that he stands by himself. He is in many respects the Dean of present-day violin virtuosi, not only in the matter of the time during which he has appeared before the public but in the matter of maturity, poise, dignity and virtuosity. Kreisler is an institution. He is the master in every sense of the word, and a work interpreted by Kreisler assumes an authority and musical standard not attained through the interpretation of any other violinist now before the public.

The program consisted of Sonata in A major (Handel), Prelude and Gavotte in E major (Bach), and Symphonie Espagnole (Lalo); Rondo Capriccioso (Saint-Saens), Largo from New World Symphony (Dvorak-Kreisler), Melody (Chas. G. Dawes), La Fille aux cheveux de lin (Debussy), arranged by Arthur Hartman, Molly on the Shore (Grainger-Kreisler). Were it not for the fact that any composition interpreted by Kreisler is worth listening to, no matter how frequently one may hear it from him, we would be inclined to take exception to this program by reason of its somewhat hackneyed character. Everyone of these compositions has been heard so frequently here, not only by Kreisler, but by other artists, that we feel a master like Kreisler should give us an opportunity to hear works not so frequently heard. There are certain concertos and sonatas which it would be a pleasure to hear from Kreisler—take, for instance, some works by Beethoven—Tschai-kowsky, Spohr, Brahms, Paganini, and some of the more modern writers.

However, it is sufficient to hear Kreisler in anything he plays. His repose, tranquillity, expressive and unintentional mu-

icy, and the submergence of every particle of self into the composition, represent artistic characteristics which are specially predominant during a Kreisler concert. There



LILLIAN HOFFMEYER HEYER

The Successful California Contralto, Whose Fine Dramatic Art Delighted Pacific Musical Society Members on March 12th

is thoroughness of expression, depth of feeling and accuracy of technical execution without the least appearance of effort or strain. It is a treat to watch Kreisler play. Unfortunately the Exposition Auditorium is not the ideal hall for a Kreisler concert. Some of the finer shades and delicate effects were lost on this occasion. At times deli-

cious pianissimi ending a composition could not be heard and occasionally staccato double-stops in fortissimo created an echo. San Francisco needs a concert hall very badly.

Naturally Kreisler was the recipient of an ovation that lasted from the beginning to the end of the concert. He did not play as many of his own compositions as the audience would have liked, but he was generous with his extra numbers and pleased those who wanted to hear something new, even among the shorter compositions. Carl Lamson proved an accompanist who has discovered the greatness of the soloist and succeeded to emphasize the same by discriminating pianistic backgrounds.

Symphony Concerts—The eleventh pair of symphony concerts at the Curran Theatre on March 20th and 22d were specially interesting on account of Georges Enesco, the famous Rumanian violinist, conductor and composer, being the guest of the occasion and the program being of an especially representative character. Alfred Hertz introduced the program with Wagner's Faust Overture and inspired the orchestra to one of those vigorous, colorful and comprehensive readings which arouse San Francisco audiences to such demonstrative ovations whenever this composer's works are rendered by the symphony orchestra. It is impossible to imagine a more authoritative interpretation of this overture than the one given under Hertz' direction.

The entrance of Georges Enesco was the signal for a very hearty reception and as soon as the artist began to play it became evident that he is a violinist of the highest rank and a musician of the most serious accomplishments. In choosing Brahms' concerto for violin and orchestra in D major Mr. Enesco certainly selected a work demanding a virtuosity and intellectuality of the highest development and he proved by his depth of conception and his authoritative execution that he was thoroughly equipped to justify the selection of this Brahms concerto. He is unquestionably in his bearing and thoroughly at home in his interpretation. He plays with assurance and with poise. Every phrase he interprets is endowed with serious musicianship and with the element of artistic expression which the composer infused into the phrases. We can not say that the tone of his violin is always free, sonorous and resonant, on the contrary at times it appears to be somewhat "pinched" or "nasal," but regarding his authority, virtuosity and genius as a musician there can not be any question whatever. He belongs among the elect. Alfred Hertz and the orchestra gave the artist a most convincing and musically impressive support. At no time was the orchestral part too predominant and at no time was it too timid or sub-

(Continued on page 2, col. 1)

Worth Any Sacrifice

The Steinway tells how it may become yours

A STEINWAY is such a human piano, and comes into such close association with people that it has acquired a deep understanding of human nature during the past seventy years.

I am a Steinway. I, too, have acquired some knowledge of human hearts. And this is what I have noticed:

That people place the most value, and take the greatest enjoyment in possessing, those things for which they have made some sacrifice.

To possess me, a Steinway piano, has called forth sacrifices in many a modest household. The Steinway that stands so proudly in the living room is probably there because it was earnestly wanted.

That is why, although my purchase price is higher than most pianos, possession of me gives to most people such true joy. They have wanted me because of what I represent. They have refused to be satisfied until they possessed me. To possess me, they have made many little and big sacrifices. Established in such a home, is it any wonder that I am the proudest piano in the world?

One day a young couple came into Sherman, Clay & Co. and examined



me critically. Then they turned to a salesman and said:

"Our little daughter will be nine years old five years from now. She must begin her lessons when she is nine years old. She should, if possible, begin them on a Steinway piano. If we pay you a small monthly sum, will you hold it for us, and credit the accumulating interest, against the day

when our little daughter becomes nine years of age?"

That was sacrifice. The young couple were earnestly endeavoring to accumulate the sum, or partial sum, of my purchase. To make certain of their program, they were seeking to place that monthly sacrifice safely beyond any temptation to spend it for some transient pleasure. And when their little daughter possesses me, you can be very sure that I shall be a proud and happy piano.

Is not that home itself meanwhile made happier, by the knowledge of this voluntary sacrifice? Will that home not tend to hold together, over the years, because of this very spirit?

It is the privilege of a Steinway to be worth such efforts. Many a home that longs for a Steinway could have one, if a very little sacrifice were systematically entered upon.

I know that Sherman, Clay & Co. will be glad to explain why this sacrifice is so worth while.

Sherman Clay & Co.

KEARNY AND SUTTER STREETS, SAN FRANCISCO
CALIFORNIA-OREGON-WASHINGTON

WORLD-FAMOUS COMPOSERS

(Continued from page 1, col 3)

duced. It was exactly right without marring the vitality of the composition or endeavoring to employ a mode of efficiency in interpretation in order to make the soloist better heard. Enesco's vigorous tone made such concessions unnecessary, anyhow.

And, finally, Mr. Enesco appeared before the audience in the double capacity of composer and conductor. His symphony in E flat major, Op. 13, is interesting throughout. It possesses a certain buoyancy and virility that enlivens the first movement. Its theoretical construction is outlined according to the old rather than the new school of composition, and its scoring is certainly a most ingenious and extraordinarily skillful piece of music-architectural achievement. The second movement seemed to us to possess more musical value than the other two, which depended upon brilliancy rather than solidity of thought.

Mr. Enesco is a very energetic and demonstrative conductor. That he is not a novice in the art of directing a body of musicians was evidenced by his domination of the orchestra. Although the work was his own composition, it was nevertheless creditable that he should be able to give every instrument its cue and every shade its emphasis without having his score in front of him. That he is one of the greatest conductors that have been here, as some of our friends seem to think, would be going a little too far at present. It would be necessary to hear him conduct Beethoven, Schumann, Mozart, Tschaiakowsky, Wagner, Schubert and ever so many other composers' works before determining his standing. Furthermore, it would be necessary to watch him rehearse and see what he can do with a strange orchestra that has not already been prepared for him by another conductor. That he is a natural leader was obvious, but his greatness depends more upon evidence that was not presented than upon evidence

that we heard. Anyway, Mr. Enesco possesses genius, musicianship, personality and executive ability and the ovation accorded him was indeed not misplaced.

The ninth popular symphony concert took place at the Curran Theatre on Sunday afternoon, March 15th, and the program was an unusually extensive and enjoyable one. Henry Hadley's overture, in Bohemia, opened the event and pleased by reason of its gracefulness and melodic charm. Joseph Clokey's Ballet Suite, which was presented for the first time on this occasion, created an excellent impression, being received with more than ordinary enthusiasm. It is rhythmically enchanting and melodically haunting. The Humoresque, by Dvorak, arranged by Stock, and Rimsky-Korsakov's Scherzo, The Bumble Bee, from Tsar Saltan, also a novelty on this occasion, received such applause that encore was demanded and complied with.

Louis Persinger, with Gylula Ormay at the piano, played a group of violin compositions as follows: Chanson-Meditation (Cottent), Serenata Andaluza (Monasterio) and Bagatelle (Louis Persinger). The artist played with that mastery of the instrument which has gained for him an enviable reputation among the virtuosos heard here during a season and Mr. Ormay played the accompaniments with the musicianship of an artist. Bizet's Carmen Suite, Wagner's Prize Song from The Mastersingers, and Borodin's Ballet Music from Prince Igor, interpreted by the orchestra under Alfred Hertz in exceptionally effective style, concluded this delightful event.

Ernst von Dohnanyi, the famous Hungarian composer-pianist, gave a concert of his own, under the direction of the Elwyn Concert Bureau at Scottish Rite Auditorium on Friday evening, March 29th. The program was somewhat overburdened with his own compositions and tedious with works of a character somewhat unsuited to his style of pianistic expression. The first three numbers, Passacaglia Op. 6 (Dohnanyi),

Sonata A flat major Op. 110, and the Schumann Kreisleriana were in a manner so devoid of virility and brilliancy that they impressed one as being languid and monotonous. That musical people whom we watched carefully during this performance, and who almost went to sleep, some of them actually dozing, could at the end of each number applaud vociferously and exclaim in delight, is a puzzle to us. And yet that is exactly what we witnessed.

There was an increase of interest in the group of Mr. Dohnanyi's own compositions that concluded the program. Here he seemed to be more at home and revealed a versatility and pliancy of interpretation that offset somewhat the impression we received from his playing during the first part of the program. He is unquestionably a fine musician. Indeed, he is more musician than pianist. He is rather sombre in his interpretation and does not show any special preference for bravura work. He has a very beautiful and charming touch and technically he is, of course, impeccable. We liked him far better as ensemble player than as soloist. And nevertheless we would not like to have this serve as a definite opinion of his playing, for there is a possibility that he was not in the right mood on this occasion, or that the program did not suit his special pianistic style. However, the audience seemed unusually demonstrative and overwhelmed him with the overpowering spontaneity of its ovations.

Miss Marion Camp, violinist, was the guest of honor at a musical given by the pupils of Isabel Stovel at her studio, 607 Third avenue, last Friday evening. Those assisting on the program were Robert Miller, Robert Nelson, Guy Moore, Grace Nelson, Edward White, Joy White, Harry Lange, Alice Hughes, Mary Crawford, Robert Neuwald, Georgie Burgess and Robert Egan. The accompanists were Dorothy Nelson, Joy White, Evelyn Belant.

EDITORIAL DISCUSSION

RESIDENT ARTIST PROBLEM

Just so that our readers will not get the impression that we are neglecting our campaign in the interests of resident musicians we want to again refer to this, one of our favorite subjects. When we urge our music clubs, managers and other organizations, including symphony orchestras, opera companies and municipal impresarios, to occasionally cast their discerning eye and ear upon the State in which they make their living and wherein they induce their friends to "pass the hat," we wish to call to their attention only those artists who by force of their natural talent, ability and artistic qualifications, reinforced by years of practical experience and thoroughness of musical achievements, have a right to be considered in the selection of soloists for important musical affairs.

There are quite a number of these residing in California, and by California we do not mean just the bay region around San Francisco. If it were not for the fact that occasionally artists, inferior in every respect to those we have in mind, are engaged just because they come from somewhere else we would have no excuse for this campaign. But it is a fact

that most of those influential enough to place our artists can not be reasoned with and they persist that the musical public, or the public at large, will not buy any tickets to hear efficient artists residing in California, and that it will buy tickets for artists, even though they are not so skillful, provided they can be labeled as artists of world renown, whether they have such world renown or not.

Now, it is our honest opinion that these people are mistaken. If the artists who live here had opportunities to constantly appear before the public and thus keep in trim and practice, they would become just as important and just as attractive as outsiders with equal ability who are advertised so that their names are familiar to the public. In some instances we know of unknown artists of fair accomplishments who have been so well advertised that the public actually became curious to hear them and were willing to spend their money, even though the artists had been unknown to them a short time before. Why can not the same be done with artists residing among us? Why is it necessary to bring unknown outsiders here and ignore our own efficient artists and in-

sult them by offering them engagements for nothing only.

In making these comments we have no particular club, manager or organization in mind. We speak generally as conditions in California, with a few honorable exceptions, at present justify. Resident artists of ability and experience and among them some who have gained enviable reputations elsewhere seem to be considered to diminish in value as soon as they want to live here. "There must be something wrong with him if he wants to live in California," is frequently the dictum of those in power and also many of the music lovers. If there is something wrong with anyone who wants to live in California, then surely many of us are living under false pretenses. The principal trouble with our resident artists is that most of them are out of practice, because they have no opportunities and they become disheartened, because they do not receive remuneration in ratio to their ability. Give our resident artists the same chance you give outsiders of equal merit and, at times less ability, and they will be in constant practice and competent to sing or play with any club, yea, even with the symphony orchestra or the San Francisco Opera Association.

POLAK WITH MASTER SCHOOL

It is with great satisfaction that the engagement of Enil J. Polak as coach is announced for ten weeks in San Francisco in the Master School of Musical Arts, Lazar S. Samoiloff, director. He is one of the most distinguished men in this difficult art, and although he has never taught west of New York, his reputation has traveled far. He is sought by artists throughout the East who yearly come to him because of his vast knowledge of song literature. He has accompanied many famous artists and was heard in San Francisco as the assisting artist of Madame Jeritza, whom he has accompanied throughout the United States on tour. Mr. Polak will return to San Francisco to open his classes in repertoire and interpretation, which open May 11th. Mr. Polak's songs are on the programs of many artists. He is a brilliant pianist and profound musician, and his experience in the field of song literature, arranging programs for recitals, makes him invaluable for concert singers or students desirous of perfecting their work. Mr. Polak has been associated with the following distinguished artists as accompanist and coach, and in concerts and recitals: Meryl Aleock, Marcelle Craft, Anna Fitziu, Mary Garden, Maria Jeritza, Queena Mario, Margaret Matzenauer, Paul Althouse, Pasquale Amato, Georges Balzanoff, Orville Harold, Tito Ruffo, Riccardo Stracciari, Andres de Seguro and many others.

certo for three violins and piano. Mrs. McKay will be heard in a group of Italian songs and Virginia Treadwell will sing German songs. Mr. Deru is going to play a group of violin solos by Ernest Bloch.

Alice Seckels, concert manager, has moved her offices to the Fairmont Hotel, where she is continuing her managerial activities, including the Master School of Musical Arts, of which Lazar S. Samoiloff is director, and which will open in May, all classes being held at the Fairmont. Miss Seckels will continue to direct debut and resident artist recitals; her Matinee Musicale Series and the balance of the time she will attend to the Master School activities. Arrangements have just been concluded whereby Miss Seckels will have the California management of Germaine Schuitzer, the French pianist, and Lewis Richards, harpsicordist, and Grandjany, the noted French pianist, all for the season 1925-26.

JERITZA DISAPPOINTING

We have just time to mention that between four and five thousand people heard Jeritza at the Exposition Auditorium Sunday afternoon, March 29th. Those unfamiliar with technical requirements in connection with vocal art enthused but once during the program and that was after the diva sang a few English songs. There is so much to be said in detail regarding Jeritza's mode of singing that we feel obliged to postpone our review until the issue of April 15th. Those artists, teachers and students who are sufficiently interested to compare ideas might try to remember what their impressions

were when listening to Jeritza and two weeks hence see whether they agree with us or not. The writer is frank to say now that he was disappointed in the temperament, diction, tone production and phrasing of the artist. However, we shall tell the why and wherefore in our next edition.

WARFIELD THEATRE

A. M. Bowles, general manager of West Coast Theatres, Inc., of Northern California, has recently completed arrangements with First National and Metro-Goldwyn film company officials for the showing of the finest array of motion picture talent it has been the honor of any theatre to present in a one-month period as the Warfield attractions for April. The first of these is Corinne Griffith's newest, "De classe," adapted from Zoe Atkins' famous stage play in which Ethel Barrymore scored such a marked success for several seasons in New York and on tour.

Next will be the long-looked-for "Sally," which has come from First National's plant with Colleen Moore as the star. Leon Errol, who was co-starred with Marilyn Miller in the original Zeigfeld stage version, has his same part in the film with Miss Moore. It is said to be the most fitting as well as the most sumptuously produced vehicle Colleen has yet had. Then comes another laugh week. Buster Keaton will be seen in his latest, "Seven Chances," taken from the stage farce of the same name, and according to his boosters, a funnier play than his last tremendous hit, "The Navigator."

The San Francisco Musical Club will give its first program in April at the Fairmont Hotel on Thursday morning, April 2d. Elsa Cellarius Williams will be heard in three Chopin numbers, namely, two Etudes—Op. 25, Nos. 1 and 3, and Valse, Op. 64, No. 2. Edouard Deru, Arthur Nord, Olive Hyde and Beatrice Anthony will play Vivaldi's Con-

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George Lipschultz, the popular young violinist and director of the Warfield Theatre Orchestra, has been cordially welcomed since his return to his home theatre. He is unquestionably one of the most effective violinists and orchestral directors among the motion picture theatres of America, and his repose and poise are not a little responsible for his popularity. He is a firm believer in the best of music and his musical settings to the feature pictures are gems. The musical score he arranged for Norma Talmadge's picture during the week of March 14th was particularly worthy of praise. His effective interpretation of Kreisler's Tambourine Chinois during the week of March 21st justly aroused enthusiasm. The Warfield Theatre has reason to feel proud of its encouragement of good music and its judgment in presenting an artist like George Lipschultz.

Mrs. George McGowan gave a reception in honor of Mary Carr Moore at her residence, 2906 Broadway, on Saturday afternoon, March 21st. Many prominent musical people were in attendance and extracts from the opera *Narcisse* were heard and admired. Those who have heard the music are enthusiastic about the work and are doing everything in their power to secure a public presentation of the opera for Mrs. Moore. There is a chance that it may be presented next fall with some well known resident artists in the cast. The chorus has already been rehearsing under Mrs. Moore's direction for some time.

Marshall W. Giselman, the well-known California organist, is giving a series of exceptionally well-selected programs at the Legion of Honor Palace in Lincoln Park on Sunday afternoons. Large audiences express their gratification by giving undivided attention to the performance and by rewarding this artist for his splendid interpretations by prolonged applause and demands for encores.

PRAISE FOR RESIDENT ARTISTS

Flori Gough Creates Sensation at Fairmont Hotel—Edouard Pera Delights in Concert Goes—Loring Club Sings Before Crowded House Under Sabin

By ALFRED METZGER

That those of the prominent artists who are making their home among us, but who have earned laurels abroad, are not lacking in public favor when they come up to the expectation of their fastidious audiences may be gathered from the results of the following excellent concerts:

Flori Gough, the young San Francisco cellist, who had the honor to win the grand prize at the Paris Conservatoire, made her first appearance in San Francisco, since her departure for Europe several years ago, under the direction of Lulu J. Blumberg at the Fairmont Hotel on Monday evening, March 16th. To say that Miss Gough created a sensation before her large and exceptionally enthusiastic audience does not imply any exaggeration. It is not necessary to particularize regarding the various compositions interpreted by Miss Gough. She played all equally well. The Semartini Sonata and the Haydn Concerto stood out as monuments of achievement for one just entering the wider field and preparing for the difficult arena of the concert platform.

It would be an injustice to Miss Gough to claim that she has attained today the maturity which will be hers in years to come. But we can truly say that she possesses all the elements necessary to attain the success and triumphs usually the result of inherent talent and application. Miss Gough has the foundation of a genuine artist. Her tone is exceptionally warm and big. Indeed, extraordinarily so for one so youthful and apparently delicate in appearance. Her expression is clear and serious. Her technical interpretation is noticeably clear and carefully prepared. She gives all evidences of a faithful and industrious student who takes her career seriously and who grasps the responsibility of an artist's career, placing self second to the task before her. Her playing shows that she realizes the necessity of accuracy and intelligence of phrasing and she matches in every respect the expectations experienced music lovers place upon one exceptionally good player. It is good to know that Miss Gough had her first studies with Stanislas Bem, a San Francisco instructor.

Miss Gough was ably assisted by Lev Shorr, pianist, who played both the ensemble numbers and the accompaniments with thoughtfulness and taste, thus helping the soloist to retain her confidence and bring her splendid concert to a triumphant conclusion. The complete program was as follows: Sonata, G major (Sannmartini), Concerto, D major (Hess), Allegro, Spirito (Se-naille), Larghetto (Handel), Menuet (Mozart), Ballade (Debussy), First in (San Francisco); Berceuse (Schumann), Fileuse (Faure).

Loring Club Concert—On Tuesday evening, March 17th, the Loring Club, under the inspiring direction of Wallace A. Sabin, gave the third concert of its forty-eighth season at Scottish Rite Auditorium in the presence of the usually crowded house. The program on this occasion was exceptionally interesting and one particularly suited to the vocal proficiency of the organization. Among the most popular features of the program were two songs for men's voices a capella, namely, Brunette (seventeenth century folk song) and Erin! The Tear and Smile (old Irish melody). Both were sung with excellent expression and such fine blending of voices that the audience insisted upon a repetition. The two songs by Wallace A. Sabin, Veni Creator, from the Bohemian Club Grove play, St. Patrick at Tara, and March of the Kings, also from this splendid work, were received with unbounded enthusiasm.

The soloist on this occasion was Willem Dehe, who, with Benjamin S. Moore at the piano, interpreted Valentin's Violoncello Sonata No. 10 with that snavity of tone and charm of phrasing which has obtained for him a reputation as one of the leading cellists in the bay region. It was, indeed, a praiseworthy performance. The Loring Club, under the direction of Mr. Sabin, has attained a position of dignity and musical importance among the male choruses of the country. Its fine work on this occasion proved its constant progress and never failing precision in attacks as well as adherence to true pitch. Furthermore Mr. Sabin succeeded in obtaining an exceptionally effective shading and coloring with an occasional thrilling attainment of climaxes. The works not already mentioned and presented at this concert were: Hunting Song (Bullard), The Silent Water Lily (Aht), There Is in the Wide Lone Sea (Sullivan), The Spacious Firmament on High (Huhn), My Love's an Arbutus (Irish melody), and The Minstrel Boy (old Irish melody). An orchestra, with William Lariaia as concert master, and Ben S. Moore, furnished excellent accompaniments.

The Young Men's and Young Women's Hebrew Association Symphony Orchestra, under the skillful leadership of Victor Lichtenstein, gave a concert at Native Sons' Hall on Tuesday evening, February 24th. There was a large attendance and evidences of approval on the part of those who enjoyed the program. The well-rehearsed young musicians acquitted themselves most creditably under the direction of Mr. Lichtenstein and played such works as Schubert's Unfinished Symphony, Gounod's Ballet Suite from Faust, Nicolai's Merry Wives of Windsor Overture with vim and musical understanding. Attacks and phrasing were, indeed, most gratifying. Daniel E. Bruner received quite an ovation for his commendable violin solo during the rendition of Saar's Boat Song. Barnabee R. Solis, a youthful pianist of exceptional talent, created somewhat of a sensation with his brilliant rendition of Grieg's piano concerto. He acquitted himself of a most difficult task with credit. Mrs. Victor Lichtenstein, mezzo-soprano, sang with resonant voice and excellent taste some folk songs and Eili, Eili by Shalmit. Mr. Lichtenstein, and everyone participating in the event, has reason to feel pleased with the result.

Bertha Weber, the California pianist and composer, has been asked to broadcast her Legends and play her compositions in Oakland on Monday morning, March 30th. The subject selected for her was the Yukon River and she played the following compositions of her own: How the Rivers Were Formed, How Raven Stole the Lake, The Last of the Thunderbirds, and the Oakland High School Orchestra played her arrangement of the Origin of the Wind. The State Board of Education appointed a committee in Oakland to secure programs for educational broadcasting every Monday morning, and it was that committee which asked Miss Weber to present her Alaskan music on this occasion.

William F. Lariaia, director of the San Francisco Trio and one of the city's leading violinists, scored a triumphant success as soloist with the San Francisco Symphony Orchestra at its concert in Oakland recently. He played the Souvenir de Moscow by Wieniawski and received a veritable ovation. His clean cut technique, good tone and excellent musicianship were at once recognized by the audience whose spontaneous applause was a sincere tribute of its appreciation. His success justifies his appearance with the orchestra in his native city of San Francisco.

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Current Musical Events

By ALFRED METZGER

Mabel Garrison gave a song recital at Scottish Rite Hall on Wednesday evening, March 18th, and pleased a large audience with the variety of her program and the clearness of her voice. There is something unusually charming about Miss Garrison's personality. She makes the impression of trying to please her audience and always to retain her good humor. We have heard her sing far better than she did on this occasion, her high tones specially sound lacking in freedom and bell-like quality. There were also a number of songs, like those of Strauss, which did not suit her particular style and light quality of voice. At times, like in the Cuban Tu, she lacked in the distinctive sense of rhythm and virility and in Estrellita she failed to attain that sensuous, vital emotional force, and depth of feeling which this song requires.

There were, however, moments when Miss Garrison came into her own. Saint-Saens'



ROSA PONSELLE

Famous Metropolitan Opera dramatic soprano,
who will give a recital at the Columbia
Theatre on Sunday afternoon,
April 12th

Rosinoff, and the Norwegian Echo Song were among the specially effective interpretations. Her voice, in the main, is pleasing, but she employs a certain mode of tone production which seems to bring her tones into her throat instead of into the head, and it is for this reason that some of her phrases lack resonance and pliancy. Her complete program was as follows: (a) Care Selve (Handel), (b) Phillis Has Such Charming Graces (Anthony Young), (c) Come Unto These Yellow Sands (Frank La Forge), (d) Morgen, (e) Serenade (Richard Strauss), (f) Le Rossignol (Song without words) (Saint-Saens), (g) Supremo sono (Francesco Santoliquido), (h) I Battitori di grana (Geni Sadero), (i) Crying of Water (Campbell-Tipton), (j) Heifle Cuckoo Fair (Martin Shaw), (k) Roses in the Morning (Samuel Richard Gaines), (l) Howdy-do Mis' Springtime (David Guion), (m) A Birthday (George Siemon), (n) folk songs—(a) Cuban Tu (Spanish), (b) Little Star (Mexican), (c) Chanson des cueilleuses de Lentilles (Greek), (d) Believe Me If All Those Endearing Young Charms (Old Irish), (e) Kom Kijra (Norwegian Echo Song).

Feodor Chaliapin, possibly the most representative Russian vocal artist before the concert goes of the day, appeared before

several thousand people at the Exposition Auditorium on Sunday afternoon, March 22d. He sang many of the songs he favored us with last season and added a few new ones which he had no opportunity to sing for us. As we already said last year Chaliapin can do things in the way of vocal expression that no other singer dare to do. He can recite phrases in declamatory style without singing the melody written by the composer. He can bring out emphatically certain dramatic accents with an explosive suddenness without regard to the refinement of the composition. In short, he sings in true bravura fashion, impressing his own personality upon the audience, instead of merely wrapping a song into the special style suited to his individual expression.

By this we mean to say that Chaliapin overshadows the message he intends to present. He does not give us an idea of Schumann music in the Two Grenadiers, or Mozart's version in Don Juan, but he gives us rather the dramatic or literary import of the work. He places the literary value above the music. That is known as the declamatory style of singing and from the standpoint of Chaliapin's art it is a great achievement. No doubt there are thousands of people who enjoy this style of singing, for the enthusiasm was certainly unanimous and the artist had no reason to feel dissatisfied with the impression he created. He is past master in the special art he espouses, although to those of us who would like to hear the melody of a song emphasized, he does not measure up to our ideals.

Chaliapin sang the following songs: Night (Tschaiowsky), Konchak's Aria from Prince Igor (Borodine), The Midnight Revue (Glinka), The Two Grenadiers (Schumann), Don Juan—Aria Pretty Lady (Mozart), The Horn (Flegler), The Volga Boatman's Song (Kennenmann), Mephisto's Song of the Flea (Moussorgsky). His encores were: The Government Clerk (Dargomizhsky), In Questa Tomba (Beethoven), When the King Went Forth to War (Koenemann), Moscow Dancing Song (Folk Song), The Miller (Dargomizhsky). Max Rabino-witsch proved an excellent accompanist and Abraham Sopkin an indifferent violinist.

Chamber Music Society Concert—The Chamber Music Society of San Francisco gave the sixth and final concert of the season in Scottish Rite Auditorium in the presence of nearly fifteen hundred people on Tuesday evening, March 24th. Incidentally, it was one of the predominating artistic events of the season. The program began with the Saint-Saens Quartet for strings in G major, Op. 153, which Messrs. Persinger, Ford, Firestone and Ferner played con amore. It was an exceedingly fine performance of a well conceived and well scored composition and gave the musicians an opportunity to reveal their skill and refinement in shading and precise ensemble work. It was some of the very best effort this exemplary organization put forth this season.

The interpretation of the Mozart B flat major Sonata with Germaine Segura at the piano and Louis Persinger interpreting the violin part was, however, the outstanding feature of this program. We know of no pianist that could give this work a finer reading than Mme. Schnitzer. Her poetic phrasing, her delicacy of expression, her clear and flawless technical scintillation, and her exceptionally fine and instinctively distinct combination to bring out the innermost beauties of this Mozart work. Louis Persinger had, indeed, a difficult task to match this authoritative reading and were it not for the fact that he, too, is a master of Mozartean style he might not have succeeded in giving this ensemble the ideal finish that he did. His graceful and flexible tone, his matchless manipulation of color effects, his tender treatment of the soulful sentiments and his delightful blending with the pianist's style, was one of the most enchanting experiences of our musical career.

We can not say that we were specially

impressed with the Novak composition. From the standpoint of a novelty it was interesting to hear. Notwithstanding our antipathy to the ultra-modern school we would like to hear the works of our modern composers devoid of reminiscences. Novak has ample melody and a certain amount of inventiveness. The andante movement, in particular, made the most excellent impression upon our receptive mind. The first movement is vigorous rather than musically important and the last movement is brilliant and technically difficult, but does not have any message of great depth or importance. The work is skillfully scored and we dare say that the exceptionally fine manner in which the five musicians interpreted it added much musical importance. It was this excellent musicianship, displayed by the interpreters, and this rare skill of making somewhat banal phrases sound important, that afforded us pleasure and that justified the sincere applause which the audience so readily bestowed.

We congratulate Elias M. Hecht and the Chamber Music Society of San Francisco upon the brilliant season just closed. They have established for themselves a very fond place in the hearts of the community. They have given us many hours of genuine joy and instruction and they have proved themselves worthy of the confidence and faith we all repose in their artistry. Next season they will go forth to broader fields. May they be received with that warmth and enthusiasm which their unquestionable skill and musicianship merits.

Gertrude Weidemann, an extraordinarily well equipped dramatic soprano, gave a private audition in the studio of her teacher, Joseph Greven, recently and proved to be an artist of exceptional merit. She possesses a voice of unusual range and timbre and sings with a discrimination and judgment that is rarely found. In short, she possesses all the qualifications of a full fledged artist. On this occasion she sang a repertoire that included dramatic, lyric and coloratura compositions and in each category she acquitted herself most creditably. Artists like Miss Weidemann should not have to be idle in California, for a soprano voice of such beauty, such range and such quality, backed by the intelligence and natural application which this singer possesses will certainly obtain the approval of the most fastidious audience. This artist possesses the necessary foundation for a career. It is now only right that she should obtain the opportunities to gain practical experience in wider fields than that which she is at present compelled to choose.

Gertrude Weidemann and Michel Jukich, two young artist pupils of Joseph Greven, appeared before the Mill Valley Musical Club last month. On Mr. Woodman's music page of the San Francisco Call of February 21st we find the following comment on this event:

"Two of Joseph Greven's artist pupils, Gertrude Weidemann and Michel Jukich, were the concert debutantes at the Mill Valley Musical Club Tuesday evening. A dramatic soprano of great power and range, sweet timbre, with lyric and coloratura qualities equally developed, Miss Weidemann is entitled to look forward to a bright future. Her well matched partner in difficult duets and solos, beautifully rendered, Miss Jukich, a mezzo-contralto, both deep and strong, shared the enthusiastic applause of a critical audience. As a European and American maestro, Greven has reason to be proud of these pupils."

Mr. Greven certainly deserves the praise accorded him in this paragraph. He is a teacher of international reputation, having devoted years of activity to training distinguished artists in Europe and prior to that had established a reputation for himself in this city.

Music Club News

The Pacific Musical Society gave its fourteenth anniversary program on Thursday evening, February 26th, before an audience that crowded the spacious ballroom of the Fairmont Hotel way out into the hallway. For this occasion the society selected Mozart's opera *The Marriage of Figaro*, which was presented under the direction of George von Hagel. Explanatory notes were read during the progress of the performance by John C. Manning. The production did not include the opera in its entirety, but merely a succession of scenes, including most of the solo and ensemble numbers. Mr. von Hagel is entitled to considerable commendation for the effective and smooth manner in which the entire production was presented. There was no hitch and everyone acquitted himself creditably.

An orchestra of twelve capable musicians played the instrumental score with taste and discrimination. The membership of this orchestra was: Mr. Brambila, Mrs. Isabel Seal Stovel, Mrs. Benjamin F. Tuttle, Miss Schoenholz, P. V. Hein, Frances McCloud, Vernal Deane, James Kerr, David Hirschler, G. M. Edwards, R. Terrill, John F. Gannon and Irwin Suenen. The phrasing of some of the poetic instrumental accompaniments were certainly done with much skill.

Janet Malbon as Susanne revealed a charming personality and employed a resonant, flexible mezzo soprano voice to effective advantage. She also succeeded in acting most naturally. Beatrice Hein as the countess gave a dignified version of the role and sang with pleasing and commendable discrimination. Mrs. Herman Lissauer in the responsible role of Cherubino brought out the poetic flavor of the phrases with a clear voice and pleasing vocal judgment. Carrie Eulass in the brief part of Marcellina added to the enjoyment of the audience.

Harold Dana in the role of Figaro surprised his friends with the intelligence of his singing and the smoothness of his voice. Frederic Levin as Dr. Bartola was in excellent voice and acted with unction. Jack Edward Hillman, always thoroughly proficient from a dramatic point of view, imbued the role of the Count with emphatic vocal and histrionic atmosphere. He sang with taste and made his solos and ensemble numbers count. Horace Hirschler as Antonio and Frederick Hirschler as Don Basilio fitted in snugly among this well selected cast, exhibiting pleasing voices and gratifying ability for dramatic expression. A very graceful minuet, directed by the Misses Wyatt, was among the features of the performance. This presentation of *The Marriage of Figaro* is among the most ambitious enterprises of the Pacific Musical Society.

On Thursday evening, March 12th, the Pacific Musical Society gave its first March program. The artists who participated in this event were: Marion Frazer, pianist; Hother Wismer, violinist; Margo Hughes, pianist; William Hoffmeyer-Hever, contralto; Harold Pracht, baritone, and Irene Miller and Maurice Michaels, accompanists. Miss Frazer played with her usual facility and taste and was heartily applauded at the conclusion of her group of compositions, with which she opened the program. Hother Wismer received cordial recognition for his sincerity and musicianship both in his successful interpretation of the difficult *Spoehni* Concerto and the group of shorter violin numbers he interpreted later on the program. Margo Hughes added to her numerous admirers with the musicianship and judgment she exhibited in her pianistic artistry.

Lillian Hoffmeyer-Hever is constantly showing additional artistic traits whenever she appears in public. On this occasion her sweet, ringing soprano voice and her exceptionally effective shading were in evi-

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dence in a group of Norwegian songs which she sang in a manner to earn the enthusiastic applause of her audience. Irene Miller played her accompaniments very skillfully. Harold Pracht concluded the program with a group of songs which he sang with vim and verity. His diction is excellent and his voice resonant. Maurice Michaels proved a most efficient accompanist. The complete program was as follows: Nocturne, Op. 27, No. 1 (Chopin), Cradle Song (Palmgren), Sonata Tragica (first movement—Allegro) (McDowell), Marion Frazer: Violin Concerto No. 8 (Gesangscene) (Spohr), Hother Wismer, Margo Hughes at the piano; Hvi-

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du bar varme Tanker (Borresen), Vogue-
visse (Winge), Tak for dit Raad (Grieg),
Spinn-Spinn (Swedish folk song), Vi vil
os at Land (Sinding), Lillian Hoffmeyer-
Heyer, Irene Miller at the piano; Hebraic
Poem (from Ball Shem Suite) (Ernest
Block), Caprice (at the Fountain)—violin
alone—(David), Slavonic Dance (Dvorak-
Kreisler), Hother Wismer; My Darkest
Hour (from 1921 Family Club play) (Geo.
Stewart McManus), Star Eyes (Speaks),
Friend of Mine (from 1923 Family Club
play) (Geo. Hulten), Harold Pracht, Man-
rice Michaels at the piano.

The Junior Auxiliary of the Pacific Mu-
sical Society gave an enjoyable program
under the direction of Augusta Hayden on
Saturday afternoon, February 14th, in the
ballroom of the Fairmont Hotel, which
proved one of the most successful events of
this nature given this season. The follow-
ing excellent program was presented on that
occasion: Sigmund Anker Juvenile String
Orchestra, conducted by Sarah Kreindler,
Sicilietta (Von Blon), Pizzicato Gavotte
(Latann), Chaconne (Dvorak), Etude Mig-
non (Schuett), Janet Dickinson; Study in
A minor (Heller), Study in G minor (Hel-
ler), Louise Rosenstein; Der Sohn der
Heil (K. Bela), Israel Rosenbaum, Evely-
n Biebesheimer at the piano; Minuet in G
(Beethoven), Elfentanz (Grieg), Dale Gra-
ham Adams; Waltz in G flat (Chopin),
Second Mazurka (Godard), Julia Merrill;
Symphony Espagnol (first movement) (La-
lo), Frances Weiner, Evelyn Biebesheimer
at the piano; First Movement Concerto C
sharp in nor (Chopin), Emilio Ostia; Second
Rhapsodie (Liszt), Bernard Katz; two pi-
anos—Fantasie from the Magic Flute (Mo-
zart), Bernard Katz and Emilio Ostia.

The San Francisco Musical Club gave an
excellent program on Thursday morning,
March 5th, at the Fairmont Hotel. Elsie
Cellarius Wollams and Marion de Guerre
Stewart started the concert with Schu-
mann's Andante and Variations for Two
Pianos and interpreted the same with due
recognition of their serious musicianly char-
acter, bringing out the depth of the composi-
tions and exhibiting a technique of unusu-
al thoroughness. Dorothy Goodsell Camm
sang a group of songs with a pure lyric so-
prano voice and with due regard to the
poetic character of the compositions. Mrs.
Horatio F. Stoll played the accompaniments
very sympathetically. Edna Horan, a young
violinist of unusual ability, played Gabriel
Faure's Sonata for violin and piano with
exceptional judgment. Her tone was clean
and pliant and her phrasing imbued with
exceptional emotional depth and intelligent
accentuation. Jean Allen, who played the
piano part, proved a most efficient ensemble
pianist, bringing out the high lights of this
work with skillful emphasis. It was a very
praiseworthy performance. Eva Gruening
Atkinson, contralto, closed the program
with an exhibition of her exceptional art
that justified the ovation accorded her. Her
rich, resonant contralto voice and her excep-
tionally effective expression combined to
make her number one of the real features of
the afternoon. Martha Dukes Parker played
her accompaniments worthily. The com-
plete program was: Andante and Variations
for Two Pianos, Op. 46 (Schumann), Elsie
Cellarius Wollams, Marion de Guerre Ste-
wart; Aria d'Elisa, from Tolomeo (1728)
(arranged for concert use by Frank Bibb)
(G. F. Handel), Aria aus Die Zauberflote
(W. A. Mozart), Valse des Cigales (Mad-
ame Chrysanthème) (Andre Messager),
Dorothy Goodsell Camm, Mrs. Horatio F.
Stoll at the piano; Sonate pour Violin at
Piano, La Majeur (Gabriel Faure), Edna
Horan, Jean Allen; La Ciccia (La Gioconda)
(Ponchielli), Adieu, forets (Jeanne d'Arc)
(Tchaikowsky), Eva Gruening Atkinson,
Martha Dukes Parker at the piano.

The Musicians' Club held another one of
its enthusiastic meetings on Saturday even-
ing, March 14th. This time the dinner was
served at Louis' California Inn and the usual
witticisms and clean stories (all stories are
censored by William Chamberlain and John
Haraden Pratt) kept everybody in the finest
humor. Homer Henley read a paper on
impressions he received upon attending the
Tavoli Opera House performances, when
fourteen years old and thereby showed a
wonderful memory and an exceptionally
brilliant sense of humor. Victor Lieber-
stein read a most remarkable paper by
Salzedo, the famous harp virtuoso, on the
instruments of the future, in which that
artist contended that all string instruments
were doomed, but that the harp would be
the only instrument to survive. Salzedo is
a wonderful press agent for the harp. We
agree with him that it is common belief
among some mortals that when we are all
dead the harp seems to be the only instru-
ment permitted in heaven. But so far no
authority has presented any authoritative
opinion regarding the instruments to be used
in the other place. Saxophones seem to us
to be the most appropriate, as most of them
sound like the devil.

The Music Travel Club of America, of
which L. E. Behymer is the guiding genius,
and Mrs. Lillian Birmingham the San Fran-
cisco representative, is becoming very popu-
lar among music students in America, and
the forthcoming trip to Europe, under the
personal direction of this distinguished com-
poser, pianist and lecturer, Howard Brock-
way, promises to be an unprecedented suc-
cess. We shall have more to say about this
club in subsequent issues, but in the mean-
time we are pleased to quote from the an-
nouncement as follows: "Of recent years
the interest of Americans in current Euro-
pean musical affairs has remarkably in-
creased. The Festival of Bayreuth, the
opera at Munich, and the concert seasons of
Paris and London have never been attended
with more success. Never, as now, have
the issues of European musical life been fol-
lowed with more concern, nor has Europe
so awakened to the tremendous power of
musical opinion and thought in this coun-
try. It is to meet this notable desire on the
part of the students and lovers of musical
art in this country to visit the scenes where
musical history has been made and is now
being made, to see the places where the
masters worked, to be present at the leading
festivals—all under unparalleled musical
leadership—that the Music Travel Club of
America was originally formed. To tread
the soil and breathe the air of these Italian,
German and French cities where the great
creators of music gave to the world the
marvelously rich musical literature which is
the world's treasure today, is to gain a sym-
pathy and a revelation of purpose that is not
otherwise attainable. The hours spent in
Weimar with its memories of Liszt will give
a new comprehension of that great master.
The days in the country of the Rhine will
paint the majestically imagined background
of the "Nibelungen Ring" with colors that
can never fade. The evenings at the Festi-
val of Bayreuth will reveal the triumphs of
which musical genius is capable. And the
summer in the lands and atmosphere of the
great names of music, with a great inter-
preter of its history and its art, will prove more
constructively valuable than a lifetime of
study and reading."

Kathryn Juley Meyer, who is now pro-
fessionally known as Kathryn Juley, has been
studying the harp in New York with Annie
Louise David and has made such splendid
progress that Miss David has awarded her a
scholarship in the California Summer Music
School of Music Arts. Also at the begin-
ning of this season she was awarded two
scholarships in the Juilliard Musical Founda-
tion and has been studying composition with
Rubin Goldmark and singing with Francis
Rogers.

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National Federation of Music Clubs Convention News

The Lucile M. Lyons prize of \$500 will be awarded Stephen Randolph, of Cincinnati, by the National Federation of Music Clubs, at the biennial at Portland in June, it was announced this week by Mrs. Cecil Frankel, first vice-president, and chairman of the biennial program. The Pit and the Pendulum is the title of Mr. Randolph's composition, submitted against nine others in the national symphonic poem contest recently closed. The prize was offered by the Harmony Club of Fort Worth, Texas, in honor of Mrs. Lyons, who has been president of the club for nineteen years and who is now the president of the federation.

Many finished artists are clamoring for positions on the biennial program, it is reported, and Miss Katherine Meisle, the contralto of the Chicago civic opera, is one of the successful performers assigned by Mrs. Frankel, chairman. Miss Meisle was a protegee of the National Federation and won the young artists' contest in 1915, making her debut in Siegfried at Chicago in 1923. Miss Meisle will give a joint recital at the biennial with Ashley Pettis, the American pianist, using American compositions only.

Some of the high lights of the biennial program definitely arranged are: the premiere of Frank Patterson's morality opera *The Echo*; the symphony group of sixty Portland lads and lassies; the choral of the Fortnightly Club of Cleveland; the choral of eighty voices from the Woman's Lyric Club of Los Angeles; a selected symphonic group from San Francisco, and an address by Dr. Aurelia Henry Reinhardt, president of Mills College.

Mme. Isabelle Marks, the well-known and very successful vocal teacher, is giving enjoyable monthly studio recitals at her residence studio, 1338 Twenty-sixth avenue, participated in by well-trained students who by means of this experience become proficient in deportment and ease of bearing. The most recent of these events took place on Monday, February 23d, when the following program was given: *Pastorale* (Dammrosch), *Gipsy Trail* (Galway), *Stewart Segar*; Ave Maria (Schubert), *Lungi dal caro bene* (Schiche), *Lillian Carnes*; Ah, *tho the Silver Moon* (Lohr), *I Love You Truly* (Bond), *Marion Hammernsmith*; Hear the Gentle Lark (Bishop), *Summer Rain* (Loud), *Viola Murick Cottrell*; Song of the Soul (Breil), *The Star* (La Forge), *Ellen Duley*; *Il Balen* (Verdi), *A Dream* (Tosti), *Emile Rovengo*; *I Know a Hill* (Whelpley), *Vale* (Russell), *Bernice Silva*; Ah, *Moon of My Delight* (Liza Lehmann), from the Persian Garden, *Creighton Davies*; *Aria—Medea* (Mercadante), *The Nut Tree* (Schumann), *Belle Jacobs Lewis*. Gladys Boys played the accompaniments. Mme. Marks is now preparing for her annual students recital to be given in June at the Palace Hotel.

Studio News

Hilda Claire Goldberg, pupil of Allan Bier, gave a piano recital in the Italian ballroom of the St. Francis Hotel on Wednesday evening, February 25th. A large and exceptionally interested audience expressed unquestionable approval of the young musician's performance. The program was a carefully selected one and contained compositions of classic literature. Miss Goldberg made the impression that she had been thoroughly trained and exhibited a poise and assurance not frequently found among those who are taking their first steps in the concert arena. She exhibited exceptional technical accomplishments, also revealed a poetic instinct that came particularly in evidence during her rendition of the Chopin and Debussy numbers. The complete program was as follows: *Prelude and Fugue G minor*, (Johann Sebastian Bach), *Variations Sericuses* (Felix Mendelssohn); *Etude D major*, *Mazurka A minor*, *Mazurka B flat minor*, *Berceuse*, *Waltz C sharp minor*, (Frederic Chopin); *Claire de Lune*, *Children's Corner*, (Claude Debussy).

Ethel Stack, pianist, pupil of Malen Burnett, assisted by Louise E. Massey, mezzo-soprano, gave a concert in the gold ballroom of the Fairmont Hotel on Wednesday evening, February 25th. Quite an extensive and varied program was applauded by a large audience. From her playing it was evident that Miss Stack had devoted much care and conscientious thought to the preparation of her program. A number of the compositions required considerable technical fluency, which she negotiated with exceptional ease, while the variety of the compositions selected also demanded a variety of emotional expression, which the young lady seemed to grasp as nearly as is possible at her stage of development. The audience, judged by the hearty endorsement given the young player, evidently enjoyed the concert from beginning to end. Mrs. Massey, accompanied by Walter Frank Wenzel, interpreted several groups of songs with an exceptionally pleasing voice and an interpretation that, while revealing occasional streaks of nervousness, nevertheless showed experience and inherent adaptability. The audience seemed to enjoy Mrs. Massey's interpretation, if spontaneous applause is any evidence of appreciation. The program was as follows: *Pastorale* (Schubert), *Toccata and Fugue in D* (Bach-Taussig); *Rendi il Sereno* Al Ciglio (Handel), *Freundvoll und Leidvoll* (Beethoven), *C minor Nocturne* (Chopin), *Prelude No. 23* (Chopin), *Etude in E* (Chopin), *G minor Ballade* (Chopin), *Feast of Lanterns* (Bantock), *Moon-Balm* (Powell), *When I Was One and Twenty* (Bliss), *Payouse* (Rhene-Baton), *Fetes Galantes* (Hahn), *Capriccio* (Paul Juan), *Maid of Flaxen Hair* (Debussy), *Poem* (Saar), *Etude Badinage* (Saar), *Nacht and Traume* (Schubert), *Der Musensohn* (Schubert), *Von Ewigre Liebe* (Brahms), *Hungarian Rhapsody* (Liszt).

Israel Rosenbaum, one of the seemingly inexhaustible supply of talented young violinists which Sigmund Aron is presenting before the public, aroused unusual enthusiasm in the Colonial ballroom of the St. Francis Hotel on Sunday evening, March

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Zorahayda.....Svendson
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8th. The young prodigy, who is nearly eleven years old, has played frequently before the public and has always received the most hearty and cordial approval of his audiences. Like all of Mr. Anker's prodigies, he possesses brilliant technical facilities and plays with assurance and certainty of expression. There can not be any question regarding his talent, for the difficult Mozart Sonata was played in a manner impossible for students without the necessary inborn gift. His success on this occasion was decisive and spontaneous. Evelyn Biebesheimer played the accompaniments as well as the piano part of the Sonata with commendable intelligence and pianistic instinct. Mme. Stella Raymond Vought, col-

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orature soprano, was the assistant artist and aroused her audience to prolonged manifestations of approval, by means of her clear, ringing and flexible voice and her ease of interpretation. Irene Millier played Mme. Vought's accompaniments very judiciously. The program was as follows: Sonata No. 4 (W. A. Mozart), Israel Rosenbaum; Aria—Bell Song from Lakme (Delibes), Stella Raymond Vought; (a) Canzonetta (W. F. Ambrosio), (b) Kol Nidrei (Max Bruch), (c) Der Sohn der Haide (Kela Bela), Israel Rosenbaum; (a) The Bitterness of Love (Dunn), (b) Ma L'it Batteau (from Bayou Songs) (Strickland), (c) Song of the Open (La Forge), Stella Raymond Vought; Concerto No. 9 (Ch. De Beriot), Israel Rosenbaum.

Andrew Bogart presented two of his artist pupils, Emilia da Prato, seventeen-year-old dramatic soprano, and Ezio Taccola, dramatic tenor, in concert on Saturday evening, March 14th, in Fugazi Hall, Green street, with the assistance of Alba Cravero, cellist, and Rosalind da Vries, pianist and accompanist. Miss Da Prato sang Un bel di from Madame Butterfly, A Little Song by Vooheis; These Many Years by Bogart, Voi lo sapete from Cavalleria Rusticana, and the Jewel Song from Fanst. Miss Da Prato's voice is rich in color, is used with much expression and contains ringing high notes. Miss Da Prato sang encores after every number, being obliged to acknowledge the applause not less than seven times after the Jewel Song. Ezio Taccola, dramatic tenor, sang for the first time in San Francisco, making an excellent impression. His numbers included arias from the Girl of the Golden West, Tosca, La Boheme and several

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songs. His voice is a genuine dramatic tenor, which he uses with much discrimination. His phrasing is charged with temperament and his top notes have that much appreciated ring. His emotional emphasis of the finale of E lucevan le stelle brought him an ovation. The Cravero Trio did some brilliant playing and the personnel, consisting of Alba Cravero, violinist; Aurora Cravero, cellist, and Rosalind da Vries, pianist-accompanist, have a right to feel gratified with the cordial reception of their audience. They are excellent musicians who deserve to succeed. Alba Cravero's violin numbers displayed the flexibility of tone and facility of technic only present in musicians of natural instinct. Aurora Cravero played Scherzo by Von Goenz effectively and with a tone and phrasing worthy of the heartiest commendation. All the artists seemed to be keyed up to the highest pitch. This perhaps was due to the fact that the famous violinist, Fritz Kreisler, and Mr. and Mrs. Frank W. Healy were in the audience. Rosalind da Vries played all the accompaniments in her well-known artistic and finished manner. Following is the program: Poet and Peasant (Von Suppe), the Cravero Trio; Caro mio ben (Giordan), Santa Lucia Luntano (Mario), Ch'ella mi creda (La Fanciulla del West) (Puccini), Vieni sul mar (Monte), Ezio Taccola; Czardas (Austria), Alba Cravero; Un bel di (Madama Butterfly) (Puccini), A Little Song (Vooheis), Emilia da Prato; Forgotten (Cowles), Minuet (Beethoven), Spanish Dance (Moszkowski), the Cravero Trio; E lucevan le stelle (Tosca) (Puccini), Ideale (Tosti), Addio a Napoli (Cottrau), Ezio Taccola; Scherzo (Von Goenz), Aurora Cravero; These Many Years (dedicated to Miss Da Prato) (Bogart), Voi lo sapete (Cavalleria Rusticana) (Masagni), Emilia da Prato; Dance of Hours (Ponchielli), Ave Maria (Bach-Gounod), the Cravero Trio; Ch'ella manina (La Boheme) (Puccini), Peeche (Pennino), Lultima Canzone (Tosti), Ezio Taccola; The Bijou Song (Faust) (Gounod), Emilia da Prato; Kamemno-Ostrov (Rubinstein), the Cravero Trio.

Joseph George Jacobson Studio Activities.

The March recital given by the Joseph George Jacobson piano class was another decided success. The playing of the pupils was so universally good that it would be no need mentioning each one individually. Two of Mr. Jacobson's compositions met with much approval. An added attraction to



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the program was a group of songs by Frederick Levin, basso, whose singing appealed to the audience very much. He was admirably accompanied by Miss Irene A. Millier. Frances Wiener played the violin obligatos to the songs. On April 4th, Sam Rodetsky will play part of the Weber Concerto, with Mr. Jacobson at the second piano, and a group of solos over the radio KGO. On April 20th, some of the members of the class will render a program for the KPO broadcasting station. On March 29th, Sam Rodetsky was engaged to play the whole Weber Concerto at the California Theatre morning concert, with Max Dolin conducting. On April 10th, the piano class will hold its next monthly meeting.

Sam Rodetsky, the young Russian pianist and pupil of Joseph George Jacobson, was engaged as the soloist at the Sunday morning concert of the California Theatre last Sunday, March 29th. Mr. Rodetsky played the F minor concerto by Weber, accompanied by the orchestra under the direction of Max Dolin. Since his arrival in this city, two and one-half years ago, Rodetsky has been studying with Mr. Jacobson. His progress has been very astonishing and he has already received much praise for his playing.

The San Francisco Trio will give its third concert of the season at the Fairmont Hotel on Thursday evening, April 2d, instead of March 31st as previously announced. Elsie Cook Larara will be soloist on this occasion, playing Polonaise in A flat major by Chopin. The trio will play: Trio in A flat major (Haydn); Trio in a minor (Sinding).

Ferdinand Stark, one of the best-known of San Francisco's orchestral leaders and violinists, who, during a period of eleven years, delighted music lovers at the St. Francis Hotel with his splendidly rehearsed and conducted orchestra, and who has recently done effective work with the Curran Theatre orchestra, is now giving a series of Sunday concerts at the Bellevue Hotel with his Hungarian Quartet, which includes, besides himself as first violinist, Benjamin Clay, violin; Louis Appy, cello, and John Tibbets, piano.

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VERDI'S REQUIEM, FESTIVAL FEATURE

Active co-operation of musical organizations in all of the bay cities has been pledged to the executive committee of the San Francisco Spring Music Festival in broadcasting invitations to musicians and music lovers throughout the West to attend this year's festival concerts, which will be held in the Civic Auditorium, April 18th, 21st, 23d and 25th.

"San Francisco's Spring Music Festival has become an event of Nation-wide importance," says Alfred Hertz, director general of the fete. "With a magnificent chorus of more than 600 voices, four soloists of international reputation, and the San Francisco Symphony Orchestra, the 1925 festival will unquestionably be one of the finest ever held in the United States. Its success will be due in great measure to the untiring efforts of local singers and musicians who are aiding us. Our soloists were secured after a careful search of the entire musical field in this country and abroad."

One of the most notable features of the Music Festival will be the presentation of Verdi's Requiem, which will be acclaimed as one of the great musical achievements of the era, in the opinion of local musicians. This classic masterpiece has seldom, if ever, been given such an elaborate rendition as that planned for next month's festival by Hertz and Dr. Hans Leschke, the festival choral director. The scores of the famous Requiem have become so rare that, after searching the music marts of the world, Manager A. W. Wideman finally found it necessary to lease the music for the local production from an Italian musical company.

The festival soloists will be Helen Stanley, American soprano with the Metropolitan Opera; Madame Charles Cahier, American contralto, formerly prima donna of the Imperial Opera in Vienna; Rudolf Labenthal, Metropolitan Opera tenor, and Alexander Kipnis, basso of the Chicago Civic Opera. The artists will arrive in San Francisco prior to the festival for rehearsals with the Symphony Orchestra and chorus. Sale of season seats for the Music Festival is now in progress at Sherman, Clay & Co.'s store in Kearny street.

Mme. Rose Reida Ca'lleau gave one of her delightful studio recitals, during which she introduces her gifted and well-prepared vocal pupils once a month. This most recent affair took place early in March and the program presented on this occasion was as follows: Ensemble—Mighty Like a Rose (Nevin); (a) Love in My Heart (Woodman); (b) A Heart That's Free (Woodman); Miss Alice Wilson; The Wind Speaks (Schaeffer); Obstinata (Fontenailles); Robert Weil; In the Time of Roses (Reichardt); Ave Maria (Schubert); Miss Katherine Smith; Sapphic Ode (Brahms); Twilight (Glen); Miss Veronica Davis; Trees (Rasbach); L'ultima Canzone (Tosti); Miss Florence Welch; In My Garden (Liddle); What's in the Air Today (Eden); Miss Ursula Murphy; The Open Road (Friedle); Spanish Song (Farnell); Mrs. J. W. Reid; God Touched the Rose, Aria Samson and Delilah (Saint-Saens); Miss Aileen Harrison; Aria—Macaela, Carmen (Bizet); Wiegand (Max Reger); Miss Madeline O'Brien. At the piano—Miss Hazel Nichols.

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By ELIZARETH WESTGATE

Oakland, February 28, 1925.

It is likely that we shall not again hear Pachmann play Chopin. His declaration that he cannot repeat his long journey to America must, I am afraid, be taken seriously. I use that word advisedly. For, remembering everything which occurred at that great little pianist's recital at the Oakland Auditorium on Tuesday evening, the thirteenth,

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Come to My Heart	English
Wood Fairies	Wilfrid Jones
Brown Bird Singing	Wood
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Rose Marie of Normandy	Del Rio
Spring Comes Laughing	Carew
Beauty	Loehr
Piper of Love	Carew
Love's a Merchant	Carew
The Market	Carew
Among the Willows	Phillips
A Good Heart All the Way	Clarke
Dancing Time in Kerry	Hampson
Sweet Navarre	Carne
My Heart's Haven	Phillips
Love Pipes of June	Bay
My Little Island Home	Baden
Ragged Vagabond	Randolph

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it must be said that no one plays Chopin as Pachmann does. Except for the E major Scherzo, the pianist did not offer the larger works, nor should we wish him to do so. The cameo-like exquisiteness of the shorter compositions was never more daintily set forth. One might almost say innocently, so delicious and pure were the interpretations.

The luscious tone, the fleetness of finger, the ethereal nuance, the apparently child-like simplicity—these things which all of us have remembered of Pachmann these eleven long years—were all present. And we decided again, as we have before, that no one plays Chopin in so Chopinque a manner as this quaint little great man.

The agreeable and fluent Italian concerto of Bach, and the Mozart C minor Fantasia were given with Pachmann-like charm; but in a manner which students do well not to copy! Pachmann is sui generis, and can invest the classics with his own personality. Thus ended they are convincing while we are listening.

The program closed with the first Rhapsody of Brahms; and Pachmann was called back so many times that the piano was finally closed and the stage-lights put out. He had already played more encores than we were entitled to hear. The pianist's confidential remarks to the first few rows were always illuminating except when they were not, as one feels he honestly meant them to be, audible.

His English is as Russian as ever; his

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velvet touch, his exquisite taste, his delight in his own performance, and the light-heartedness he induces in his audience—these combine to repeat an experience remembered for eleven years; and which will not come again in just these proportions unless Pachmann returns to us.

Birdice Blye, a nationally known American pianist, who gives concerts throughout the United States, is on the Pacific Coast filling a number of concert engagements. She is meeting with unequalled success wherever she appears and usually is re-engaged for subsequent events. Although she has as yet not given a San Francisco concert, she appears in some of the principal musical centers on the Pacific Coast.

Claire Harrington, the well-known soprano, assisted by Anna Nettleman, mezzo soprano, and Eberhardt Voerster, tenor, presented three scenes from Lohengrin and other concert numbers in the Lincoln Auditorium, Richmond, on Friday evening, March 27th. The artists met with brilliant success and delighted a large audience.

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ARRILLAGA MUSICAL COLLEGE

Achille Artigues, president of the Arrillaga Musical College, is busy rehearsing the orchestra for the Pageant of Youth celebration to be held at the Auditorium, beginning April 1st. Mr. Artigues has been the organist and director of music at Saint Mary's Cathedral for the past twelve years, and his experience and professional standing insure a splendid production of the forthcoming pageant.

Mynard S. Jones, basso-cantante, well known member of the faculty of the Arrillaga Musical College, was a guest artist on the program of the First Congregational Church chorus in Redwood City, Thursday evening, March 19th. He sang several arias from the Messiah and a group of French Canadian songs.

Antonin Blaha, violinist, of the Arrillaga Musical College, and member of the San Francisco Symphony Orchestra, will be heard in recital in the college auditorium some time in April. Mr. Blaha will be assisted by Miss Isabel Silva, accompanist, and Rexton Reed, pianist. Mr. Reed will play a group of piano numbers and the Mendelssohn G minor Concerto, accompanied on the organ by George Edwards. Mr. Blaha and Miss Silva will play the following numbers: Sonata No. 5 (Beethoven); Serenade (Czerwonky); Sadness (Czerwonky); Ave Maria (Schubert); Love Scene (Herbert); Prelude (Saint-Saens); Twilight (Massenet); By the Brook (Doisdeffre).

F. Terence Condrin of the Arrillaga Musical College will be the assisting artist on the program to be given in Wiley B. Allen Hall, Oakland, Calif., April 3d, by Ernest Paul Alwyn, violinist; Mynard S. Jones, accompanist. Mr. Condrin's numbers will be as follows: Where e're You Walk (Handel); O, Sleep Why Dost Thou Leave Me (Handel); Sylvia (Schubert); Passing By (Purcell); Sometimes I Feel Like a Motherless Child (Negro Spiritual); Nobody Knows the Trouble I've Seen (Negro Spiritual).

Andre Ferrier is giving six performances of Edmond Andran's opera La Poupée in the Theatre Francaise, 1470 Washington street.



SAM RODETSKI

A Very Active and Talented Young Pianist, Pupil of Joseph Geo. Jacobson, Who Scored a Triumph at the California Theatre last Sunday Morning

with well-merited success. The first production took place on Wednesday evening, March 25th; the second on Friday evening,

March 27th; the third on Saturday afternoon, March 28th; the fourth will be given this (Wednesday) evening, April 1st; the fifth will take place on Friday evening, April 3d, and the sixth and final performance will be presented on Wednesday evening, April 8th. This bright and scintillating work is attracting crowded houses and given with excellent stage equipment and a fine array of artists, including Jeanne Gustin Ferrier, Virginia Marvin, Marie de Shavitsch, Albertina Tivani, Paulette Aymard, Marie Coudero, Pleasance McWay, Gloria Douglas, Olivia Douglas, Andre Ferrier, Americo Ferdiani, John D. Hartigan, Edilberto Anderson, Marion Vecki, R. L. Wiel, Charles L. Fallon and A. Hurni. The corps de ballet, which is also most efficient, consists of Virginia Marvin, Valerie Quandt, Mildred Schieck, Stefanie Jeanette Herod, Marjorie Robinson, Georgia Muirhead, Josephine Murray and Kathryn Brown.

NOTABLES PRAISE PAGEANT OF YOUTH

State-wide comment has been awakened by the forthcoming Pageant of Youth, to be presented on an impressive scale at the San Francisco Civic Auditorium, April 1st to 5th, inclusive. Notable Californians to whom the book has been sent for review and criticism, have accorded the author, Rev. Daniel A. Lord, S. J., high praise for the lofty educational ideal expressed in the theme. Will C. Wood, State superintendent of Public Instruction, in a letter to Rev. R. A. Gleeson, S. J., general director of the pageant, says: "I have reviewed the Pageant of Youth with interest and appreciation. I shall make every effort to see it." The Pageant of Youth, "because of the fine lesson it teaches and the beautiful and forceful manner in which these lessons are presented on the stage, is worthy of the attention and support of the public of San Francisco and neighboring cities," wrote Joseph Marr Gwinn, San Francisco superintendent of schools.

IMPENDING MUSICAL EVENTS

OPPENHEIMER ATTRACTIONS

Rosa Ponselle—According to the well-remembered impression registered here by Rosa Ponselle, the famous Metropolitan soprano, she belongs to that rare class of opera singers that is as effective in concert as when interpreting favorite operatic roles. Perhaps this quality is one of the attractive elements which has already impressed San Francisco music patrons to hear this remarkable young artist, who made in a single night a reputation which has since been amply sustained.

Manager Selby C. Oppenheimer has booked Ponselle for a single recital in the Columbia Theatre on Sunday afternoon, April 12th, tickets for which are now on sale at Sherman, Clay & Co. The program is as follows: *Aria, D'amour sull'ali rose*, from *Il Trovatore* (Verdi), Miss Ponselle; (a) *Amarilli, mia bella* (Caccini), (b) *Chi vuol la Zingarella* (Paisiello), (c) *Lies' rudern hei* (Schumann), (d) *Hymne au Soliel* (Georges), Miss Ponselle; piano solo, *Scherzo in B flat minor* (Chopin), Stuart Ross; *Aria, Ah Fors'è Lui*, from *La Traviata* (Verdi), Miss Ponselle; piano solos (a) *Rain Dance*, from *Zuni Indian Impressions* (Grunn), (b) *Serenade* (Rachmaninoff), (c) *Spoon River* (Grainger), Stuart Ross; (a) *Songs My Mother Taught Me* (Dvorak), (b) *Lithuanian Song* (Chopin), (c) *Lullaby* (Scott), (d) *Ecstasy of Spring* (Rachmaninoff), Miss Ponselle.

Schipsa and America—Some great singers look on this company merely as a temporary home. Not so Tito Schipa, the famous young Italian tenor, whom Manager Selby C. Oppenheimer will present in two Sunday afternoon recitals at the Columbia Theatre on April 19th and 26th. Schipa has bought a villa at Daytona, Fla., and there is his home and h. rt. Mme. Schipa and his little two-year-old daughter, Elena, live there and at Daytona the tenor hurries in the few brief holidays that are granted him during his busy musical season and to live almost through the summer.

Frieda Hempel as Jennv Lind—For the past three years the famous coloratura soprano, Frieda Hempel, has been electrifying audiences in England and America in unusual concerts which have been termed Jennv Lind recitals. Hempel, blessed with a voice and personality strikingly akin to the personality of the artist of a bygone day, interprets in costume the repertoire of the not-forgotten art of the famous Jennv Lind. The most eminent critics throughout the Anglo-Saxon domain, and great audiences everywhere, have loudly acclaimed Hempel as Jennv Lind's legitimate successor.

San Francisco music lovers have long been awaiting the coming of Hempel in this character and will be much gratified to learn that Manager Selby C. Oppenheimer has arranged to have her appear in the Exposition Auditorium on Thursday night, April 30th, in a Jennv Lind recital. Mail orders for the event are now being received by Oppenheimer, who should be addressed in care Sherman, Clay & Co.

ELWYN ARTISTS SERIES

London String Quartet—The experiment of the London String Quartet that plays here Tuesday evening, April 7th, at Scottish Rite Hall, under management of the Elwyn Concert Bureau, of giving a concert in Carnegie Hall was a tremendous success. The hall was sold out and filled to the doors by an enthusiastic, music loving public. "English Musicians Score Triumph in Carnegie Hall" was the headline in the New York

American, February 8th, continuing: "London String Quartet gives faultless recital, its four pieces so synchronized as to seem that but one played."

Olin Downes, in the New York Times, declared: "The London String Quartet made its first public appearance of the season in

this city yesterday afternoon in Carnegie Hall and in so doing provided the finest quartet playing that has been heard this winter in New York. Seasons ago this organization gained the admiration of lovers of chamber music for its technical and musically qualities.

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She bears us to the Isles of Romance and takes us by the hand into moonlit gardens and we walk with her by the blue sea and feel the fresh wind in our faces. She takes us gayly dressed to the Carnival. She recreates for us the strange sounds of the Orient. We stand by the cradle as the mother sings to her babe. We dance, we laugh, we sing and even weep with her who holds in her powerful grasp all our joys, all our emotions and plays on them as she will.

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SACRAMENTO

Reinald Werrenrath—"I am not going to ask you how you made your success," began the interviewer from Success Magazine, when he approached Reinald Werrenrath, the popular American baritone, who is to appear here on Monday evening, April 20th, at Scottish Rite Hall, under management of the Elwyn Concert Bureau.

"It's a good thing you're not," he smiled, "because that's what always stumps me. All I can ever say to that question is 'Honest to God' I don't know how I made my success. I just made it. I didn't have any early struggles; I never thought of starving in a garret. We had one—but I went up to eat apples in it—and I was a long way off from starving by the time I got through."

"You take some European artist who has made his fame overnight. He starves in the old country; comes over here; gets himself acclaimed by one single success, and he can talk about 'How I succeeded' in capitals. I can't. I am just an American boy, of Danish parentage, who has always been brought up to sing; knows he's going to; knows he's

got a voice; lives in music and goes to it accordingly just as soon as his voice is through changing. That's all I did anyway."

"Of course you have your disappointments—every body has. You get a boost here and a roast there. You work and work; you work into a career. And presently you're all dated up, and you say, 'Oh, I'm getting along.' Up to this time you're just hoping to be able to pay your bills."

Werrenrath will sing at Dominican College, San Rafael, Wednesday evening, April 22d.

BRESCIA WORK LIKED IN SOUTH

Bruno David Ussher Speaks in Glowing Terms of Domenico Brescia's American Quintet That Won the W. A. Clark Prize for Chamber Music Competition Last Year

The latter part of February Domenico Brescia's American Quartet, which won the W. A. Clark 1924 prize for the best chamber music composition presented to a specially selected jury, was performed in Los Angeles by the Philharmonic Quartet. The following comment, which appeared in the Los Angeles Express, was written by Bruno David Ussher and tells in graphic lines about the measure of the success:

"First fruits of the W. A. Clark 1924 composition contest were enjoyed yesterday, when Domenico Brescia's American Quintet, for piano and strings, was premiered under the auspices of the Los Angeles Chamber Music Society at the Biltmore music-room. Brescia, who had come from San Francisco, was the recipient of much admiration, his prize-winning opus proving him a composer of compelling quality in technic and spontaneous inventiveness. Beethoven's string quartet, Opus 18, No. 2, and two movements from the Dvorak "Dumky," for piano trio, preceded the honor composition. Concertmaster Noack and Henry Svedfors, violins; Emile Ferir, viola; Ilya Bronson, cello; May Macdonald Hope, pianiste, gave ample evidence of excellent ensemble art.

"Brescia has for years been known as a composer of strong equipment and individuality. His present opus significantly lives up to its title, "American Quintet," as it embodies Indian folk themes from Peru and Ecuador and those of the American negro. That in itself would mean little had the composer not made them his own and poured them out again, their potential qualities remarkably developed in rhythmic, thematic and harmonic manner.

"One senses the full charm of native tunes, to which Brescia has added a distinctly modern touch of harmonization. It is this harmonic and polyphonic quality in his music which makes this work stand out and, yes, rank individually, for it has an idiom and a style of its own.

"As it opens one senses the baffling power and placidity of primeval forest, out of which striking dance themes emerge. The second movement is lighter, nocturnal in mood, which is relieved by a playful middle section, the whole of intriguing charm. A third movement again tells of the open spaces. It matters not whether one thinks of the endless rhapsody, or whether one takes the striking rhythm as that of dance or of hoofbeats across the grassy wastes. It is music of the great god Pan, which lives in every human being. Hence this music of Brescia, notwithstanding its complexities in part-writing and often uncanny harmonic diversions, is peculiarly human, though not of the every-day kind. It embodies the mystery of that simplicity in human feeling which is so universal in primitive man, but so rarely understood. Again, it is music or piquancy which grows in appeal as the work proceeds.

One of the most important phases of a musical education is to keep informed about the impression made by visiting and resident artists upon the musical public. The Pacific Coast Musical Review gives you unbiased opinions.

Leon Lang, for many years associated with Sherman, Clay & Co. as one of their foremost sales managers, will leave for Europe this month to be gone for five months. Mr. Lang's parents are living in Belgium and he has not been home since he came to America many years ago. This will also be his first long vacation, as he has been hard at work for many years.

Theatre Francaise gave several performances of the Oasís Scene from Thais during its Anatole France week. Both musically and historically this excellent Massenet opera was given an artistic presentation by Jeanne Gustin-Ferrier, as Thais, John D. Hartigan as Athanasi, Constance Moneta as Albine, and the following "nuns": Albertina Evelyn, Marie Couderc, Marie de Shavitsch, Tovey de Martia, Marthe Combettes and Paulette Aymard.

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MONTE CARLO LIKES S. F. OPERA

Fay Yen Fah, an Opera Composed by
Joseph D. Redding to a Libretto by
Templeton Crocker, Both of San
Francisco, Received a Brilliant
European Debut

Readers of the Pacific Coast Musical Review will be interested in the following dispatch, dated February 17th, from Monaco by Erskine Gwynne, staff correspondent of International News Service, and appearing in the San Francisco Examiner of February 22d, relative to the first presentation anywhere of an opera entitled Fay Yen Fah, for which Joseph D. Redding has written the music and Templeton Crocker the libretto:

Monte Carlo (France), Feb. 27.—The world of music and art is paying tribute today to the genius of two American composers—Charles Templeton Crocker, author, and Joseph Redding, composer, both of San Francisco, following the indisputed success of Fay Yen Fah, the first really pretentious American opera Europeans have seen, at the opera house here. Crocker and Redding, critics agreed, have shattered the traditional European belief that an opus of merit can not originate in the "occidental cold" of the United States. A severely critical audience of musical experts and leading lights in the musical, artistic, literary and social worlds attended the premiere of the opera.

It found its reserve melted within a few minutes after the curtain had risen upon Fay Yen Fah, only a short time later it had become wildly enthusiastic. The opera was produced by Raoul Gunzbourg, Redding's score, modern without eccentricity, proved full of color. The melody, too, was well sustained throughout. Crocker's book had unusual dramatic depth and tensely. Gunzbourg provided a gorgeous setting, vividly Oriental and replete with gay costumes. The opera was based upon a one-set play written by Crocker and called "The Land of Happiness." The scene was laid in China.

After the opera Jean de Reszke, noted music critic, told International News Service: "Rarely in my entire artistic career have I heard such perfect co-ordination of authors, artists and orchestra. Redding and Crocker have rendered an incalculable service to the cause of American music. They have my heartiest congratulations."

Fay Yen Fah proved the climax of the social and artistic season of the world's most exclusive playground. The elite of Paris, London, New York, Chicago and San Francisco gathered at Giro's before the opera and discussed its possibilities at their dinner tables.

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BEGINNING SATURDAY, APRIL 4TH

Corinne Griffith in "DECLASSE"

From the Famous Ethel Barrymore Stage Success
by Zoe Atkins

YEHUDI MENUHIN REAL GENIUS

Among Hundreds of Child Prodigies There Occasionally Arrives One with Undisputable Claim to Exceptional Precocity, and Here Is One

By ALFRED METZGER

For some reason an artist's reputation seems to precede him even without the blare of trumpets and beating of drums of extravagant publicity. And this seems to hold true of children as well as matured artists, for Scottish Rite Auditorium, notwithstanding the prices being as high as two dollars a seat, a large audience assembled to do honor to an eight-year-old violinist, pupil of Louis Persinger, Monday evening, March 30th. During the thirty years of activity in musical journalism on the Pacific Coast we have heard hundreds of children whose parents and teachers assured us that they were geniuses whose career was bound to end in world renown. And yet not one of these became really famous and only one or two became known outside the Pacific Coast. The truth is that mere digital facility, or technical fluency is not sufficient to proclaim a genius. Much more than that is necessary. And it is that something which divides genius from talent.

It is not only necessary to be technically skillful, but to be technically as near perfect as possible. Playing off pitch, being careless in technique and lacking the understanding of the emotional sensibilities are not conformant to genius. When an artist, be he child or adult, appears before the public or a critic he must be as fully equipped technically or musically as an artist, with the exception that a child must be given a chance for mental development and practical experience, that is to say, provided he makes claims for future world recognition.

Joseph Hofmann was such a child. Heitz Krass was such a child. Jascha Heifetz belonged to that class. Jascha Heifetz was one of these elect. And now we are ready to add Yehudi Menuhin to this category. Erasm Zumbalist told the writer after listening to Yehudi in Mr. Persinger's studio: "Not since hearing Heifetz when he was nine years old, have I heard such violin playing by a child." Yehudi was then seven years old. And since hearing young Menuhin again I feel that we are ready to agree with Heifetz more than ever in his estimate of the genius of this precocious child.

His program gave him an opportunity to reveal all the requirements of a real genius. His tone is big and smooth; his intonation is accurate and precise; his double stops are clean, spontaneous and vigorous; his technique is correct, easy and facile and his interpretations are intelligent, musical and, at times, as those of an adult, with years of experience. He carries himself with dignity and without ostentation. He bears the earmarks of being used to public appearances, not revealing those elements of nervousness which are such a hindrance to children. He does nothing without being sure he is able to do it. He plays with confidence. Indeed, even at eight years of age, he plays better than most matured violinists, apart from the few great ones.

That is what we call genius, and if any child or parent wants to find out what the writer considers a genuine child prodigy, then they should hear Yehudi Menuhin. Besides, both the child and his parents are modest and unassuming. They do not brag. They do not compare themselves with others. Here is another sign of real greatness. The greatest artists are the humblest. Of course, there are exceptions to every rule, although we have not discovered any so far. If Yehudi Menuhin is not at the proper time and after much additional hard work, among the famous violinists in the world, then our judgment resulting from years of experience is certainly at fault.

Emma Mesow Fitch, the energetic and indefatigable contralto and teacher, who is making her headquarters in Fresno and who formerly was among the leading musical factors in the bay region, has organized her students into a club, known as Le Club Chantant. They meet at her studio at Friendship Place every other Thursday evening and are seriously studying the different operas and classics. At their first meeting they presented the following program: Study of the opera Carmen (Bizet); Biography of Bizet; Otello (Verdi). Story of the opera Carmen, Mrs. James Price; Arias—Habenera, Myrtle Ballantyne; Aria Seguidilla, Regina Le Roux; Aria Torcedor Song, Barney Long; Aria—Micaela Song, Noreen Scott (these last mentioned arias were sung in costume); Biography of Johannes Brahms, Margaret Phelps; (a) Cradle Song (in English) (Brahms), (b) Wiegienlied (in German), Alice Bates; Meine Liebe ist gruen (Brahms) Beatrice Altman; American composition, The Coyote (Frank La Forge), Thelma Stratton.

At the last meeting the club studied Samson and Delilah by Saint-Saens and the story of the opera and biography of composers was given, also the life of Robert Schumann and Der Nussbaum and Die Lotusbume were beautifully sung by Otis Johnson, L. E. Behmer of Los Angeles was the guest of honor of the evening and presented an interesting talk on the Travel Music Club of America. Many students of music expect to make this tour to Europe, passing through Germany, France, Italy and England, attending the festivals and the operas.

The Pacific Musical Society gave its second March concert in the ballroom of the Hotel St. Francis on Thursday evening, March 26th. Special interest was manifested by a large audience in the piano interpretations of Allan Bier, a young artist who appears but too rarely in public. Mr. Bier selected both old and new compositions for his vehicle of expression and he succeeded in creating a most favorable impression upon his hearers. He plays with ease and technical difficulties are overcome by him with professional thoroughness. His touch and tone are softened, but nevertheless attain an occasional virility when the notes are to be accentuated. He is more poetic than dramatic, if such a term is applicable to the piano, and his success lies in his calm and deliberate mode of expression. He is a musician-poet rather than a virtuoso, but the results of his achievements are pleasant to observe.

Miss Grandberry sang two groups of songs with a light lyric soprano voice that is specially pleasing in the high tones. Indeed, some of Miss Grandberry's high tones are extraordinarily flexible and bell-like. Her diction is clear and concise. Her phrasing contains much sentiment. But for some reason, for which we can not account, this artist showed occasional signs of deviating from his accompaniments, which may be just to call her attention to this as we have not always noticed this defection in her work.

Amerigo Frediani, a young tenor of much virility and spirit, sang a group of songs with splendid expression. Specially praiseworthy was his interpretation of a Neapolitan Song, presenting many vocal difficulties, that he overcame with triumphant ease. He received a most enthusiastic token of approval from his audience. Beatrice Clifford played his accompaniments with fine taste and judgment. Winifred J. Decker played the accompaniments of Mrs. Granberry in a very enjoyable manner. The complete program was as follows: La Pastorella (Schubert), Wiegienlied (Tchaikowsky), Morgen (Strauss), Alleluia (Exultate) (Mozart), Eula Grandberry, Winifred J. Decker at the piano; Prelude and Fugue, C minor (Bach), Etude F minor, Etude B flat minor, Etude C major, Valse C sharp minor (Chopin), The Joyous Isle (Debussy), Allan Bier;

Lasciatemi morire (Monteverde), Che fiero costume (Giuseppe Legrenzi), A dire son secret (from Suzanne) (Paladino), Chi scuno Scordachin (Neapolitan Song), Amerigo Frediani, Beatrice Clifford at the piano; Rondeau (Rameau), Terraces in the Moonlight (Debussy), Five Sketches in Sepia (Ernest Bloch), Allan Bier; When I Bring You Colour'd Toys (Carpenter), In the Silence of the Night (Rachmaninoff), Green (Debussy), Depuis le jour (Louise) (Cherubini) at the piano; Grandberry; Summer Dusk (Allan Bier), The Angulus Cathedral (Debussy), Poems of the Sea (Ernest Bloch), Allan Bier.

THE FINAL "POP" SYMPHONY

The tenth and final popular symphony concert was given in the Curran Theatre by the San Francisco Symphony Orchestra, under the direction of Alton Hertz, on Sunday afternoon, March 29th, and the Tschakovsky program brought an attendance of real symphony enthusiasts to express their enjoyment and delight. The Pathetique Symphony, the Nutcracker Suite and the March Slav were the magnets that attracted Tschakowsky lovers and those of us who have repeatedly admired Mr. Hertz's vigorous and effective interpretation of the Russian master's thrilling compositions naturally understand the pleasure to those who were present experienced on this occasion. It proved a worthy closing event to an exceptionally brilliant season of popular symphony concerts which included five events in the Exposition Auditorium which were attended by an average audience of 10,000.

Owing to some oversight, the Pacific Coast Musical Review omitted to give credit to Anthony Linden, first flutist of the San Francisco Symphony Orchestra, who as soloist at the eighth popular symphony concert at the Curran Theatre, which took place on Sunday afternoon, March 1st. On this occasion Mr. Linden interpreted Chaminade's Concertino for flute and orchestra. It was the first time that this composition was heard at these concerts and Mr. Linden covered himself with glory. Mr. Linden's tone is singularly warm and rich and his technical skill is such that no other flutist we have heard. He plays with assurance and sympathy and succeeds in emphasizing the emotional significance of a composition. He certainly was entitled to the ovation his splendid work evoked.

Mme. Rose Florence introduced a number of gifted students at a studio tea on Thursday afternoon, March 12th, and a select audience thoroughly enjoyed a pleasant afternoon's event. Mme. Florence charmed everyone by singing Year's at the Spring (Beach), Tarentella (Rossini), and Clavelitos (Velverde). Helen McClory played the accompaniments with exceptional taste. The complete program was as follows: Piano duet, Spanish Waltz (Moszkowski), Norma Macpherson and Paul Braun; Ave Maria (Merikanto), Martha Jala; Pastorale (Carey), Janie Johnston; Phydyle (Duparc), Leonore Keithley; Prologue from Pagliacci (Leoncavallo), Ira D. Morgan; Will o' the Wisp (Beecher), Canto di Primavera (Cimara), Reva Thomas Ker; Prelude in C minor (Rachmaninoff), Fantasia Improvvisata (Chopin), Norma Macpherson; The Brown Bear (Manna-Jasca), Reva Thomas Ker; O, Dear, What Can the Matter Be? (Arranged by Reax), Leonore Keithley; Gradle Song (Kreislere), Martha Jala; duds; O, Lay Thy Cheek (Jensen), O, That We Two Were Maying (Kingsley), Helen McClory and Irene Carroll; Duet from Traviata (Imponette) (Verdi), Reva Thomas Ker and Ira D. Morgan, Helen McClory at piano.

If you wish to keep informed of the activities of professional musicians and students in California, the Pacific Coast Musical Review is the logical paper to read.





